

Class PA3132

Book .W3

HAND-BOOK

OF

THE GREEK DRAMA.

CHAPTER I.

ORIGIN OF THE GREEK DRAMA. — IMITATION. — RELIGIOUS FEELINGS. — NATIONAL CHARACTER. — ERA IN NATIONAL RELIGION. — ANTHROPOMORPHISM. — CONNECTION OF GRECIAN ART WITH RELIGION.

WHAT was the origin of the Grecian drama? and how came it to attain to such perfection in Greece alone out of the whole ancient world, and in Athens alone among all the states of Greece? What was it in its earliest stage of existence? By what steps was it fostered and developed into maturity? What was its true meaning and spirit? what its influence upon that nation by which it was so tenderly nurtured? What, in a word, is the history of its rise and decay? These are subjects of deep and living interest alike to the historian, the philosopher, and the poet; and it is to questions such as these that we purpose to give some answer in the following pages.

First, then, as to its origin. It is at once clear

that we cannot for one moment admit, with Hase and other writers, that the mere "love of amusement and spectacle"* is a principle of sufficient depth and strength to have given birth to the Grecian drama. The same, too, may be said of that innate "love of imitation"† to which so many philosophical minds, from Plato‡ down to Copleston§ in our own day, have been content to refer it. Nor, again, even if we take a wider view of the term *μίμησις*, and consider it as equivalent to the "love of expression" in its broadest sense, as Aristotle‖ and almost all other authors have done, can we think that an adequate solution is furnished to our question. So neither can we assent to those who would regard the ancient drama as devised for the special purpose of "moulding the national mind to religion and morality, by purifying and elevating the passions, to which it appeals so forcibly, or who,

* Hase's Ancient Greeks, ch. xx.

† "If a love of imitation and a delight in disguising the real person under a mask were the basis upon which this style of poetry was raised, the drama would have been as natural and as universal among men as these qualities are common to their nature." — *Müller, Lit. of Gr.*, ch. xxi.

‡ Plato, Rep. iii. p. 273. § Prælect. Academ., iv.

‖ Poet., ch. i.: *ἐποποιία δὴ καὶ ἡ τῆς τραγῳδίας ποίησις, ἔτι δὲ κωμῳδία καὶ διθυραμβοποιητικὴ πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ σύνολον.* What Aristotle meant by the word *μιμήσεις* here, will be best understood by comparing the expression in chap. xxiii., *περὶ μὲν οὖν τῆς τραγῳδίας καὶ τῆς ἐν τῷ πράττειν μιμήσεως.* The term *μιμεῖσθαι*, in this sense, is correctly rendered by the annotators "imitando exprimere." Donaldson, however, understands the term as equivalent to *fiction* as opposed to actual *facts*. Compare Twining's Dissertation, pp. 27. 37.

vith Schlegel, would resolve it into "a feeling of the lignity of human nature excited by the fortunes of the great models exhibited to us," or to our ability "to trace a higher order of things impressed upon the ordinary current of events and secretly revealed in them." Still less can it be held that a mere "love of strong emotions excited in the breast"* is an adequate cause of tragic pleasure."

It is clear, to those who know anything of the human heart and human passions, and have also studied the religious character of ancient Greece, that it is to some far more primary and elementary principle of man's moral nature that we must look, if we would find that which in reality gave life and being to the drama of the Greeks.

The truth, then, is that, as in fact no historical origin can be assigned to the drama in ancient times, we are forced to refer it to some inherent principle of the human mind. The reader will already have anticipated our meaning, when we say that it is the religion of ancient Greece, as modified by the constitutional tendencies of the national and especially the Athenian mind, which furnishes the only satisfactory answer to our inquiry.

The prominent feature of religion, as it appears in the earliest period of a nation's existence, is, as Wachsmüth calls it, a "striving after objectivity,"—a restless desire to portray the abstract and unseen

* See M'Dermott's "Philosophical Enquiry into the Source of Pleasure derived from Tragic Representations," 1824.

in concrete and visible shapes and forms. Now this strong principle is especially characteristic of the more rude and uneducated ages of both national and individual existence. And the first idea which powerfully seizes upon the mind at such periods, is the idea of Deity, as recognised in his attributes of power, goodness, and wisdom, and in the outward manifestations of the natural world.

Now, if this, as a matter of fact, be true of nations in general, it will be found to hold good in a still more striking degree of the Hellenic nation. From the earliest times their "singular impatience of pure thought,"* their love of marvel and of fiction, together with their lofty aspirations after the beautiful and the true, and the keenness of their religious susceptibilities, have marked out their race from the rest of mankind as religious and poetical in the very highest degree. Their intense love of the fine arts lent a very powerful assistance to their efforts to realise the unseen world; and from being thus connected with the all-absorbing theme of religion, the fine arts, in their turn, received an impetus in Greece which was unknown elsewhere. To the religious principle, then, is to be ascribed the early progress which was made by them in poetry, in painting, in architecture, and in music, as being so many obvious methods in which their yearning after the unseen Deity found its natural outward expression. Here, then, in that same principle

* Donaldson's Theatre of Greeks, ch. i.

which peopled every wood, and fountain, and hill of Hellas with beings more than mortal, in the influence of a polytheistic religion upon the Hellenic mind, — here do we find the key that unlocks to us the origin and antiquity of the Grecian drama. Their wide-spread anthropomorphism*, their love of representing the unseen Deity under the human form, though with features and proportions of ideal beauty, was the true parent of the drama. Hence came the earliest efforts of the Greeks in architecture, poetry, and music, as necessary to supply the personal Deity with a worthy temple, and to celebrate his praises in befitting strains. Hence Strabo says that "the whole province of poetry is the praise of the Gods;"† and hence the word hymn (*ὕμνος*) has retained even down to our own days that distinctive meaning which points out its original connection with religious worship.

Poetry, then, at first, was the mere organ, or rather the handmaid, of religion. But of what kind of religion? We shall see. In every nation‡ the religious mind passes through several successive stages. At first, the innate idea of a God predomi-

* See Coleridge on the Greek Classical Poets, p. 15. (ed. 1834): "The Greeks and Italians, from the earliest times to this hour, have, as nations, been contradistinguished from the northern tribes by a more sensuous conception of the Divinity, and by a craving after a visible and tangible representation of Him on earth."

† Strabo, x. p. 468.

‡ We speak, of course, only of *heathen* nations. Where a revelation has been vouchsafed by God, a very different order of things is to be discerned.

nates; next he is worshipped in his works, that is, in the visible objects of nature; polytheism is the next stage in the religious development of the national belief; then, as intelligence advances, and as the laws of nature begin to be understood, the mind ascends from a worship of the *objects* of nature to the worship of those *powers* which direct its course: and the step from the worship of powers of a *material* kind to that of powers of a *spiritual* kind is easy and obvious. "In the earlier periods of Grecian polytheism, the former worship prevailed; the latter at a subsequent period. The early deities of Hellenic worship are the children of earth, and sky, and ocean. In a word, the Saturnian gods of the elder mythology are the deified powers of nature; while in the mythology of the later poets and philosophers, it is spiritual power that rules the world from the top of Olympus, and the inferior deities are the spiritual faculties of man personified and embellished. Anthropomorphism takes the place of a deification of nature; the popular gods are invested with personality, and have a common origin with their worshippers; they are born, bred, and nursed like men, but immortal still. They preside over each department of nature, and each province of art. Dis rules over the abodes of the departed, Posidon over the ocean, Zeus over the land and sky. One divinity wakes into life the olive and the corn; another has charge of the vine. One guides the day, from his chariot with golden wheels; a sister deity walks in brightness through the sky by night. A

fountain in the shade, a brook leaping down the hills; a sequestered vale fringed with trees, a lonely mountain walled in with savage rocks,—each is the residence of a god. The arts, too, have their patron deities. Phœbus Apollo inspires the poet and the artist; the Muses, daughters of Memory and Zeus, fire the bosom from the golden urn of truth; Ares has power in war; a divinity presides over agriculture, the work of the weaver, the flocks of the shepherd, and every art of life." * Every nation, city, and family, has its peculiar god — its Zeus, its Athena, or its Hera; but all are not of equal might, and One is king over all, though subject himself to the supreme power of unalterable Destiny or Fate." †

This, then, it would seem, is the stage of national existence and religious belief during which a nation's poetry is exclusively devoted to the service of religion. And it was precisely during this period in Grecian history that the drama rose into importance and flourished most vigorously; just as it is from the era of the sophists and of the school of irreligious freethinkers who broke up the system of national faith at Athens, in order to introduce deities of a more subtle and philosophic kind, ‡ that we may date the decay and downfal of Grecian religion and Grecian poetry alike.

* Parker on Religion, ch. v.

† Herod. i. 91. *τὴν πεπρωμένην μοῖραν ἀδύνατόν ἐστι ἀποφυγέειν καὶ θεῷ.* See Baehr's remarks on this subject, Comment. 12.; and compare Æsch. Prom. Vinct. 515—518. (Dind.)

‡ See the chapter on Euripides, below.

We have already mentioned the sister arts of music, architecture, and painting, as constituting, together with poetry, the handmaids of religion in Greece. We have also seen how closely religion was interwoven with the very life of the Greek. But, in any inquiry into the origin of the Grecian drama, it would be scarcely fair to take no notice of another cause which concurred to produce it. We mean, of course, the social character of the national mind, and especially its gay and joyous disposition, its power of sympathy, and the exquisiteness of its taste for refined and intellectual pleasure. These found their fullest development and satisfaction in the splendour of those religious festivals which brought the nation together at stated periods of the year. "Gay and brilliant as the over-arching skies, the Greeks, from the first dawn of civilisation, had loved to meet together for festal enjoyment — the dance, the song, the games. Nature, prodigal in all things to these her darling children, had implanted in them so exquisite a taste and so great mental activity, that the intellectual occupation and excitement which give durability and soul to pleasure were indispensable even amidst the throng and tumult of their gayest assemblies. Joyousness was acceptable to the gods; and joyous sports characterised all the festivals which the gods had instituted while on earth, in their tender sympathy with human enjoyment. The god being propitiated by prayer and sacrifice, man rested from his labours, and the

holiday was kept with gaiety and animation."* There was an ἑορτή, which was celebrated with the song and the dance; and even when this rude and primitive form of the festival was raised into the greater solemnity of a religious spectacle, these more dignified and refined assemblies still retained their characteristic gaiety and cheerfulness. And especially was this the case with the susceptible Athenians, in whose breasts the religious element and the sense of the beautiful prevailed with so much greater vigour than in those of their Dorian brethren, thus leading them proportionably to consecrate to the love and worship of God the best and fairest productions of art and genius. It was doubtless in a spirit, not of reproof, but of refined sympathy, that St. Paul, at a far later period of history than that to which we now refer, alluded to the religious tendencies of the Athenian mind, when he spoke to the assembly on the Hill of Mars†; and it was this peculiar feature of the national character which developed the drama at Athens to an extent unknown in the other cities of Greece.

* Hase's Ancient Greeks, ch. viii.

† Acts xvii. And compare the remarks of Conybeare and Howson, Life and Epistles of St. Paul, vol. i. p. 406. and note.

CHAP. II.

EPIC, LYRIC, AND DRAMATIC POETRY OF GREECE. — THE RHAPSODISTS. — ORIGIN OF THE LATTER FROM THE WORSHIP OF BACCHUS. — DORIC FORM OF TRAGEDY. — WORSHIP OF APOLLO. — THE DITHYRAMB. — WORSHIP OF BACCHUS. — LYRICAL DRAMA.

THE highest energies of the Grecian mind, as we have said, were devoted to the worship of the gods from the very earliest times. At first, doubtless, this worship consisted, as Müller remarks *, "chiefly in mute motions of the body and symbolical gestures, and in broken ejaculations expressive of the inward feelings of the worshippers." The first outpourings of poetry were simple songs, which supplied these same excited feelings with a more appropriate form of expression. Songs, relating to the various seasons of the year at which each festival occurred, gave a natural expression to the religious feelings which these seasons called forth, — the periods of the harvest and the vintage being celebrated by songs of joy and gladness, while the rites of Demeter and Cora, and possibly of Dionysus, falling in the winter, as naturally suggested, in a worship mainly directed to the phenomena of outward nature, the song of wailing and lamentation for the departed brightness

* Literature of Ancient Greece, ch. iii.

and splendour of summer days. These, at first, were sung wildly and irregularly, as also were the glad hymenæal, and the pæan of Apollo, and the mournful threnos, and the dirge called by the name of Linus. It is uncertain how far they were extemporised, and how far they consisted of a traditional form of words. One form of expression, which the worship of the gods more especially employed, was that of the *dance;* and the chorus, of which we shall hear so much hereafter, so far from having anything to do with music, was originally the level space set apart in towns for sacred dances and other public festivities.* By a common figure of speech, the term was afterwards applied to the body of youths and maidens who, hand in hand, performed their graceful and expressive dance round the citharist. The latter, seated in the midst, sang some lay of the gods or heroes, accompanying himself upon the cithara or phorminx, and was said "to begin the song and the dance," † because the chorus danced in concert with his measures, regulating their gestures and motions in accordance with the subject of the song. A choral dance of this kind, such, for instance, as that described by Homer as worked by Vulcan upon the shield of Achilles, was in fact a kind of hyporcheme; that is, one in which the action described by

* Χορός is, etymologically, the same word as χῶρος. Hence the Homeric expression λειαίνειν χορόν, to level or prepare a place for dancing; and χορόνδε ἰέναι, to join the dance: and hence cities having spacious squares are called εὐρύχοροι.

† μολπῆς ἐξάρχειν, Hom. Il. xviii. 606.

the song was at the same time outwardly expressed with mimic gestures by certain individuals, who came forward for that purpose from the body of the chorus. This description of choral dance, though probably in early times it was very generally in use, never occurs in later periods, except in connection with the worship of Apollo; and to it we shall have occasion to return hereafter.

We have mentioned the citharist, and the lays which he sang at the festivals of the gods when seated in the midst of the choral troop, as affording the earliest vestiges of the choral element of the Greek drama. To trace the rise of the other element, the dialogue, our readers must now transfer themselves in mind from the worship of the gods to the feasts in the halls of the nobles of the Homeric times. They will remember, especially in the Odyssey, frequent mention being made of the *θεῖος ἀοιδός*, or "divine minstrel," who so often charmed the ear of the banqueters by the singing, or rather the recitation, of lays of gods or heroes. "Though possessing less authority than the priests still, as servants of the Muses, and dedicated to their pure and innocent worship, the minstrels were held in peculiar esteem*, and always held an important post at every festal banquet; for the song and the dance were the chief

* Thus Ulysses, at the massacre of the suitors, respects the person of Phemius their *ἀοιδός* (*Odyss.* viii. 479. and xxii. 344.); and it was to his faithful minstrel that Agamemnon entrusted his wife during his expedition against Troy. (*Odyss.* iii. 267.)

ornaments of the feast, and were reckoned the highest pleasure by the nobles of the Homeric age."* The songs or lays which they sang were the first rudiments of the epos, the connection of which with the tragic dialogue we shall afterwards have occasion to explain.

The connection, then, between epic poetry and the banquets of the nobles, was of very ancient date in Greece; and, from being made so much a part of their social life, the epos lasted down to a period much more recent than the Trojan war, and only perished with the downfal of the ancient monarchies. The spirit of epic poetry was strictly monarchical, and wholly opposed to the enthusiastic spirit of civil freedom which in aftertimes became the master principle of the Hellenic mind. "It is clear," observes Müller, "that the Homeric poems were intended for the especial gratification of princes, not of republican communities and though Homer flourished some centuries later than the heroic age, which appeared to him like some distant and marvellous world, from which the race of man had degenerated both in bodily strength and courage, yet the constitutions of the different states had not undergone any essential alteration, and the royal families, which are celebrated in the Iliad and the Odyssey, still ruled in Greece and in the colonies of Asia Minor. To these princes the minstrels naturally turned, for the purpose of making them acquainted

* Müller, Literature of Greece, ch. iv.

with the renown of their forefathers; and whilst the pride of these descendants of heroes was flattered, epic poetry became the instrument of the most various instruction, and was adapted exclusively to the nobles of that age." *

But the recital of epic poetry was customary, at least as early as the time of Homer, not only at the feasts of the nobles, but also at those poetical contests which formed part of the proceedings at public festivals. Those who entered these poetical contests were called *rhapsodists* (ῥαψῳδοί), † a term which seems gradually to have superseded the Homeric name of *bards* (ἀοιδοί). As the term itself denotes, these rhapsodists recited continuous portions of their epic lays with an even and continuous flow, though probably in a sonorous recitative approaching to a high-pitched chaunt, with some simple and expressive modulations of the voice, and without any musical accompaniment.‡ The poems which these rhapsodists recited were doubtless partly their own, and partly borrowed from traditional sources; but in either case, as the use of letters had not yet been in-

* Müller, Literature of Greece, ch. iv. † Ibid.

‡ The phorminx was used in the introduction (ἀναβολή), and merely served to give to the voice the necessary pitch. "In the present day," says Müller, "the heroic lays of the Servians, who have most faithfully retained their original character, are delivered in an elevated tone of voice by wandering minstrels, after a few introductory notes, for which the *gurla*, a stringed instrument of the simplest construction, is employed."—*Lit. of Greece*, ch. iv. This description is identical with that which a great noble of the Homeric age in Greece would give of a rhapsodical recitation of his own day.

troduced, they must have been entirely recited from memory. It is almost needless to add that their recitation, from first to last, was chaunted in hexameter verse, since that was the only regular form assumed by poetry, whether of the epic or of the lyric school, until at least the 7th century B.C.

But while the lays of bards and rhapsodists were thus cheering the festive halls of princes and nobles, and laying the foundation of the tragic dialogue, a parallel development was taking place in the lyric chorus; and of this it is time to take notice. We have already shown that the dance, and not singing or music, was the province of the chorus, and that the latter was always connected, from the earliest ages, with the worship of the gods, and especially of Apollo. Now, at all events in historic times, Apollo was the distinctive god of the Dorian race; and accordingly it was in the Doric states of Greece that the chorus first assumed a position of importance. Apollo was at the same time also the god of music and the god of war. The leading feature of a Dorian state was its military organisation. To this end every separate portion of the system was made to contribute; to it all education and every civil institution were referred; and accordingly we find that, among the Dorians, the chorus too was intimately connected with it. "The Dorians' chorus was composed of the same persons who formed their battle array. The best dancers and the best fighters were called by the same name (*πρυλέες*); the back rows in each were called the light-armed (*ψιλεῖς*); and the

figures of the dance were called by the same name as the evolutions of the army." * This Doric chorus, then, whose motions in honour of Apollo were accompanied by the lyre, was the parent of the choral element of the Grecian drama. But its style and expression was not always uniform and unvaried. On the contrary, it employed three different kinds of choral dance, each of which was expressive of a different feeling, namely, the *Pyrrhic*, the *Gymnopædic*, and the *Hyporcheme*. Of these the two former were, originally at least, more of a gymnastic than of a mimetic or expressive character, while the latter, as its name implies, was a dance expressing, by appropriate gestures, the words of the poem to which it was an accompaniment. When, however, the worship of Dionysus was introduced at a later period, a mimic spirit was infused into the two former dances also; and thus eventually the rapid motions of the Pyrrhic, the staid and stately gymnopædic, and the vivid hyporcheme, were developed respectively into the three corresponding dances of scenic poetry, the satiric, the stately Emmeleia of tragedy, and the comic.

But if the chorus was originally devoted to the worship of Apollo, how are we to account for its connection in later times with that of the Dionysus or Bacchus of Athens and the Ionian race? We shall see. The Dorians, when they conquered any country, introduced the worship of their own gods,

* Dict. of Greek and Roman Antiq., Art. "Chorus." See also Müller's Dorians, iii. 12. § 10., iv. 6. § 4.

but endeavoured at the same time to unite it with the religion which they found established in their settlements. Thus, even Apollo was not originally one of the Dorian gods, but a deity of the Achæan race, on whose settlements in Laconia they had seized. And just as they naturalised Apollo by identifying him with one of their ancestral deities, so also they acted in the case of Dionysus. And as at Sparta they adored Apollo and a sister deity of a cognate name*, just so the ancient Pelasgi in Greece and Italy worshipped two equivalent deities under the titles of Helios and Selene†, while their descendants, at a more recent period, adored the very same powers of nature under the names of Dionysus or Bacchus, and Deo or Demeter. The former of these was the sun-god, the latter the moon: viewed in another light, the former was the god of fertility and generation, and hence of the vine; the latter represented the fertile earth, from which the vine sprang up. By a further stretch of poetical invention, the sphere of his influence was enlarged, not only in heaven and on earth, but also in the lower world; hence comes the double, and apparently conflicting, character of his worship, which we shall hereafter have to notice. "Bacchus, the bright and merry god, is also the superintendent of the black Orphic rites. The god of life, he is also the god of

* Probably Apella; see Müller's Dorians, ii. ch. 9. § 2. and notes.

† Ἥλιος and Σελήνη are connected, like ὕλη and Sylva; Sol and (Se) Luna are the same words under another form. — *Donaldson*, Greek Theatre, p. 14. note.

death. The god of light, he is also the ruling power in the nether regions." *

Such being the double character of Dionysus himself, it is not surprising to find that his worship exhibited a similar double form. As the god of light and life, he was worshipped with mirth and revelry, while as an infernal deity his sufferings were loudly and impressively bewailed. The worship of such a deity must of necessity have been one of mimic expression; and so, "if the sun and the ever-revolving lights of heaven were fit emblems and suggestions of a heavenly deity, the circling dance of Sileni and satyrs round the blazing altar was an obvious copy of the original symbols, and an equally apt representation below. The Sileni, or deities of the running streams, were the appropriate companions of the god, as types of the productive and life-giving element of water, while the satyrs were grotesque representations of the original worshippers of the god himself, dressed up fantastically in the skin of the goat, which they had sacrificed upon his altar as a welcome offering.

Such, then, was the elementary worship of Dionysus or Bacchus; and when we remember that the dances of Bacchus, as well as those of Apollo, were military †, and to some extent gymnastic ‡, we see at once how readily the two separate pairs of deities became united at Sparta, and how the worship of the one became to some extent merged in that of

* Donaldson, Greek Theatre, ch. ii. p. 15.

† Strabo, p. 466.

‡ Paus. iii. 13. 7.

the other. The choral poetry used in the worship of Dionysus among the Ionian race was called the dithyramb. It was a wild and enthusiastic strain, of a melancholy cast, as may be guessed from the fact that it was accompanied by the flute; and the subject of it, according to the consent of the best authorities *, was invariably the birth and misfortunes of the infant Bacchus. This choral song the Dorians seized on as a connecting link between the two religions, when they adopted the worship of the Ionian Dionysus.

It is with this mysterious dithyramb, of which we know so little, that the earliest efforts of tragedy are connected. Arion, who so far improved the former that he is even said to have been its author, is called by the father of history "the inventor of the tragic style." † This expression itself is certainly vague and undefined enough; the best solution, probably, is that suggested by Dr. Donaldson, who suggests that by the *τραγικὸς τρόπος* is meant the introduction of satyrs (called *σάτυροι*, *τίτυροι*, and *τράγοι*) into the dithyramb; a step which brought it nearer to the confines of tragedy. An approximation to it was also made by the lyric drama, which took the sufferings of Bacchus as its theme, and was danced by the cyclic chorus, though it was accompanied by the lyre instead of the flute, and substituted staid measures and regular action for the wild

* Plato, de Leg. iii. 700. B.: *Διονύσου γένεσις . . . διθύραμβος λεγόμενος.*

† Herod. i. 23.: *τραγικοῦ τρόπου εὑρέτης.*

and impressive movements of the elder Bacchic poetry. After a time the subject of Bacchus was dropped, and the lays of other heroes were introduced in its stead, so that in course of time the dithyramb and the lyric drama may be supposed to have coalesced.

How, then, did this lyrical drama differ from tragedy itself? As we learn from Athenæus *, it had no regular actors (*ὑποκριταί*), as distinct from the chorus. But if so, then why was it called a drama? Because it was mimetic, and contained the first rudiments of action. A comparison of certain passages of Homer satisfactorily shows us that the leader or exarchus of this chorus held a very marked and important post, and that he not only led off the dance itself, but began the song or lamentation with which it was accompanied. The exarchus of the dithyramb, too, recited the ode in the first person; the chorus danced round the blazing altar to the tune of his song; and before the song began, he played a voluntary or prelude, called *προοίμιον* or *φροίμιον*, — the very same term which was applied to his leading dance as exarchus. We are now in a position to understand the remark of Aristotle †, and of Plato too, that tragedy was at first autoschediastic (*i. e.* that it employed extempore effusions), and that it was commenced by those who led off the dithyramb; the coryphæus or exarchus relating short fables in gesture or language, or in both, by way of prelude,

* xiv. p. 630. C. † Poet. ch. iv.

and afterwards accompanying the song with corresponding mimicry. This prelude, it may be here observed, returns, though in an altered form, at a more advanced period of dramatic art, in the prologues of explanatory narrative addressed to the spectators in the dramas of Euripides.*

* See below, ch. viii.

CHAP. III.

RISE OF TROCHAIC AND IAMBIC POETRY. — UNION OF DORIAN CHORAL POETRY AND THE DITHYRAMB. — RISE OF THE DIALOGUE. — GNOMIC POETS. — THE CHORAL ELEMENT AND THE DIALOGUE UNITED BY THESPIS.

We have already mentioned the monarchical tendency of the Homeric poems, and their accommodation to that political state of things which lingered in Greece, as a tradition of the old heroic times, so late as the commencement of the 7th century. The republican movement of this period, extending alike over Ionian and Dorian nations, not only deprived the ancient princes and royal families of their hereditary privileges, but also exercised a very marked influence on the character of the national poetry. But another feature should also be mentioned: "Of all the forms in which poetry can appear," says Müller, "the Homeric poems possess in the highest degree what in modern times would be called *objectivity;* that is, a complete abandonment of the mind to the object, without any intervening consciousness of the situation or circumstances of the subject or, in other words, of the individual himself." * This feature was henceforth to be reversed in Greece. The ancient epic was far from being in favour with those who

* Literature of Greece, ch. iv.

yearned for liberty, as having a tendency to keep the mind too steadily fixed in contemplation of the former generation of heroes. Cotemporary, therefore, with the first movements of republicanism, the poet, who in the epos was completely lost in his lofty subject, comes forth before the people as a man, with thoughts and objects of his own; and gives a free vent to the struggling emotions of his soul in poetry of a different kind, more suited to the events of everyday life.

This style of poetry was that which is known as iambic. It was originated by an Ionian poet, and among citizens of a state just rejoicing in the dawn of liberty. While the livelier and tenderer emotions of the heart found their fit expression in the elegy, which sprang into being about the same period, the more vigorous feelings of indignant invective were wedded by Archilochus* of Paros to the iambic metre, as combining together in the best proportions the gravity of poetic diction with the plain language of common life. Henceforth, as might be expected, the iambic measure prevailed.† But though the epos as a living style had passed away, still the exclusive sway which it had exercised over the Hellenic mind in early times was never wholly effaced, so that even in the works of the tragedians of the 5th century we can trace an epic and Homeric tone. The dramatic poets still continued

* "Archilochum Pario rabies armavit iambo."—Hor. *Ars Poet.*

† It was a modification of the trochaic. See Arist. Poet. ch. iv.: *λέξεως δὲ γενομένης αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε· μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖον ἐστί.*

to develope the characters of the Iliad and the Odyssey, though they put into their mouths a more homely and sententious style, and lowered them from lofty ideals and poetical conceptions into real and energising personages.*

The subject of lyric poetry as such scarcely falls within the scope of our inquiry; one or two observations upon it, however, are necessary here. It would seem to have been characterised by a deeper and more impassioned feeling and more impetuous tone, than the iambic poetry of Archilochus and his followers; and its effect was heightened by the addition of the dance, and by appropriate vocal and instrumental music. The lyric poetry of the Æolian tribes was almost entirely subjective: it expressed the thoughts and feelings of a single mind; and it was recited by a single individual, who accompanied himself upon the lyre. But among the Dorian tribes the case was far different. At an early period, as we said above, it was wedded to the chorus, and is, therefore, always known as *choral*, not as *lyric* poetry. Instead of the individual character of the Æolian lyric poetry, the choral poetry of the Dorians allied itself with objects of public and general interest, such as religious festivals, the celebration of the gods or heroes of Greece, or of such citizens as had gained high renown among their countrymen for

* Thus the Agamemnon of Æschylus and the Ajax of Sophocles are very different characters from what they respectively appear in Homer.

noble deeds and virtuous conduct. As we have already shown, it was consecrated from a very early period to the worship of Apollo; but at a later period, when the traditional lays of antiquity ceased to delight, and the people in the ardour of their enthusiasm demanded new songs more completely expressive of their human feelings, the Dorian poetry assumed a double form; and the union of the sacred song and dance, which we described at length in a former chapter, became divorced from the school of Alcman, Stesichorus, and Simonides. With this latter school we have no concern; and we must content ourselves, therefore, with referring such of our readers as wish for further information to the very full and satisfactory account of it which is given by Müller in his "Literature of Greece," chap. 14., and also in his "Dorians," b. iv. ch. 7.

Meantime the Dorian choral poetry, as we showed in the previous chapter, united the worship of Dionysus with that of Apollo, and employed the dithyramb as its chief medium of expression. The leader of the dithyramb came by degrees not only to recite a prelude, but to maintain with the rest of the chorus a rude kind of dialogue. This, probably, at first was but an extempore effusion of wit, either grave or sportive, according to the twofold character of the god himself, to which we have already alluded. Such were the rudiments of the dialogue in its earliest infancy.

In order, however, to ascertain the actual steps by which it grew into its full proportions, and became

such as we meet with it in the existing works of the Greek tragedians, we must for a time return to the *ῥαψῳδοί*, of whom mention was made in the preceding chapter.

Before the heroic ages had fairly passed away, the warlike lays of Homer, sung at festivals by the rhapsodists, were succeeded in their turn by the gnomic and didactic poetry of Hesiod—a nearer approach to the subjects of every-day life. As the moral sentiment increased, we cannot doubt that the musical accompaniment was gradually laid aside; and when this was done, no step was easier than to exchange the lofty hexameter, as was done in the time of Archilochus, for a metre better adapted to the expression of maxims and apophthegms. The metre adopted was at first the trochaic; but afterwards this was superseded by the iambic*, as being far better adapted to action and feeling than its predecessor, of which it was, in fact, a very simple variation. Like the old hexameters, these trochaic and iambic verses were written for recitation; and we are told by Athenæus† that they were recited in public, and acted also. As the profession of a rhapsode was popular and profitable, the numbers of the body increased; and when many of them were present at a time, it was an obvious improvement to assign to several rhapsodes the several portions of one poem, so that the whole poem was often recited

* This metre is called by Aristotle (Poet. ch. iv.) *πάντων μάλιστα λεκτικόν*. See note above, p. 23.

† xiv. p. 620. C.

at a single feast. Here was a still nearer approximation to the tragic dialogue; for, in the case of an epic poem like the Iliad, "if one rhapsode recited the speech of Achilles, in the first book, and another that of Agamemnon, we may be sure that they performed their parts with all the action of stage-players." *

That the verses of the gnomic poets were the intermediate step between the school of Hesiod and of the tragedians themselves, and afforded a model to the iambic writers of the succeeding age, is a fact which is established by the paraphrases of Theognis, Archilochus, and others, quoted by Donaldson and other writers as occurring in Æschylus and Sophocles. The same sentiments are frequently repeated, and often in almost the self-same words. The exarchus or leader of the dithyramb, as is clear from Aristotle †, employed the trochaic tetrameter as the vehicle of his speech; he was, therefore, to all intents and purposes a rhapsode, and fell short of being a real actor (*ὑποκριτής*) in the strictest sense only from carrying on no regular dialogue. Now it is observed by Aristotle, that "tragedy arose from the exarchi of the dithyramb." ‡ But the dithyramb contained in it the twofold elements of recitation and of gnomic poetry, which had long been approaching the form of a regular dialogue, and readily united with the Dionysian goat-song, which had already

* Donaldson Greek Theatre, p. 33., ed. 1836.

† See Poet. ch. vi.

‡ *ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον.*—Poet. ch. iv.

assumed, as we have shown above, the form of a lyric tragedy. "The two parts were ripe for a more intimate connection; each of them had within itself the seeds of an unborn drama, and they only needed blending in order to be complete." *

Thespis, of the Attic demus of Icarius, is the person who is traditionally reported to have united these two elements together. It is possible, indeed, that the name of Thespis may not, after all, denote a real personage, as it is the usual Homeric epithet of the bard †, and may, therefore, only point to the acœdic or rhapsodic origin of tragedy. But if this be not the case, in other words, if Thespis really lived, it is to him that all antiquity ascribes the important office. His birth-place was an ancient seat of the worship of Dionysus; and he was one of the Diacrians who supported the faction of Pisistratus. The Diacrians had succeeded to the religious and political ties of the caste of Ægicores, or old Pelasgian goat-herds, who worshipped their patron deity Dionysus with the sacrifice of goats. The Ægicores, at an early period, were reduced to a condition of vassalage by their Ionian conquerors; but in the course of time, as the spirit of freedom increased, they gained the full privileges of citizens. Emancipated from political degradation, they naturally ascribed their delivery to their patron deity Dionysus or Bacchus, and worshipped him under the title of

* Donaldson, Greek Theatre, p. 35. No argument could be more conclusive.

† Θέσπιν ἀοιδόν.

Eleutherus.* From that day forth the god became the object of peculiar honour among the Athenian commons; it was therefore both politically and religiously the interest of Pisistratus to foster the Bacchic worship. Now the dithyramb and the Dorian choral worship had been introduced into Attica at an earlier period by command of the Delphic oracle †; and the recitation of epic poems was of old an established custom at Brauron in Attica, where, at the noisy and mirthful festival of the Brauronia ‡, rhapsodes came forward in succession, and recited verses in honour of Bacchus.

Hence, then, we can see how easily and naturally the worship of Bacchus, with its Dorian accompaniment of choral dance and song, allied itself with the rhapsodic recitations in Attica. The political circumstances connected with the ascendancy of Pisistratus doubtless gave a powerful impetus to both elements, and especially to the latter; and Thespis, who was both an actor and a rhapsodist, is the person whose name (as we said above) has come down to us as the author of the important union of the twofold element. Appearing himself as an actor, he could scarcely have confined himself to mere narration; the majestic simplicity and heroic grandeur of the old epic style was now a bygone thing; the iambic metre demanded something more homely, more philosophic, more true to nature. Accordingly, what

* The same as Liber, the Free-er.

† See Pausan. i. 2. 5.

‡ Arist. Pax, 874. and Schol.

more obvious than to address his speeches to the chorus, of which he was the leader, and which, by means of its coryphæi, could sustain a sort of dialogue with him? It is possible that these speeches may have been at first extemporised, as is distinctly asserted by Aristotle*, when we consider the rude nature of the company who were gathered at the festival to be amused as well as to be instructed, and the ready wit of the Ionian race in matters which lay so near to the national heart; but it is almost certain that these offhand effusions must speedily have given way to something of a more fixed and settled form, and that the dialogue before long must have been composed and committed to memory.†

* Poet. ch. iv.

† A further question, with respect to the plays of Thespis, has been started in modern times, as to whether their real character was satiric or not. The former opinion has been maintained by no less an authority than that of Bentley himself, who gives it as his opinion that the plays of Thespis were all of a ludicrous kind, and that Phrynichus and Æschylus were the first introducers of grave and lofty subjects on the stage. But the voice of antiquity is decidedly against such an opinion, so far as it can be ascertained; and the arguments adduced in its refutation by Dr. Donaldson are complete.

CHAP. IV.

THE EARLIEST GREEK TRAGEDIANS.—THESPIS—CHŒRILUS.—PRATINAS.—PHRYNICHUS.—THE SATYRIC DRAMA.

It is now time that we should say something concerning those tragedians at Athens whose early efforts paved the way for the tragedy of Æschylus and Sophocles. It is agreed on all hands, as we said in the last chapter, that Thespis was the first who was acknowledged as a tragedian at Athens. We may not, indeed, be able to go so far as to assert with Horace, that tragedy before his time was absolutely "unknown," any more than we can accept as true the account which states that the poems or plays of Thespis were carried about the country in rustic waggons*,—a fact which, however true it may be of the earliest efforts of comedy, as we shall hereafter see, is incompatible with the ascertained origin of tragedy, and with the dances executed by the dithyrambic chorus round the altar of Bacchus. But we cannot reject the unanimous testimony of both Greek and Latin authorities, who are explicit

* "Ignotum tragicæ genus invenisse camœnæ
Dicitur, et plaustris vexisse poemata Thespis,
Quæ canerent agerentque peruncti fæcibus ora."
Ars Poet. l. 275.

The emendation of Bentley, who purposes to read "qui" for "quæ," is worth consideration.

in stating that Thespis of Icarius, the Diacrian partisan and supporter of Pisistratus, first caused tragedy to become a drama properly so called, although we have on the other side even the great name of Bentley, who argues, in his Dissertations* on the letters of Phalaris, that some efforts were made in the tragic art before his time.

In the first place the Arundel marble, whose antiquity carries us up to the year B.C. 260, declares that Thespis was the first† who gave being to tragedy. Next, the epigram of Dioscorides expressly asserts of tragedy, that it was the device of Thespis‡; and another ancient epigram is preserved, which runs as follows: —

> *Θέσπις ὅδε, τραγικὴν ὃς ἀνέπλασε πρῶτος ἀοιδήν,*
> *κωμήταις νεαρὰς καινοτομῶν χάριτας.*

From this we learn not only that Thespis was the earliest tragedian, but also that tragedy in his day was a new entertainment to the people. To these testimonies we may add that of Plutarch §, who says that "Thespis and his school began to call tragedy into existence." And if further evidence be needed, we have that of Clemens of Alexandria to the same

* pp. 165—180.

† l. 465.: *Ἀφ' οὗ Θέσπις ὁ ποιητὴς πρῶτος ὃς καὶ ἐδίδαξε.* The word *πρῶτος* is not in the printed edition; but it is legible on the marble.

‡ *Θέσπιδος εὕρεμα τοῦτο.* The epigram is printed at length at the commencement of Stanley's edition of Æschylus.

§ *ἀρχομένων τῶν περὶ Θέσπιν ἤδη τὴν τραγῳδίαν κινεῖν.* — Plut. Vit. Solon.

effect, who calls him the "deviser of tragedy,"* and of Athenæus, who manifestly alludes to Thespis when he states that tragedy "had its origin in the Icarian dance,"† and in mentioning the early tragic poets, thus enumerates them, "Thespis, Pratinas, Cratinus (Carcinus?), and Phrynichus," and adds, that they were called *dancers* (ὀρχηστικοί), "because of the great use which they made of dancing in their choruses."‡ Now, it is obvious to remark that, if Athenæus had known of any earlier tragedian, he would have mentioned him. Suidas, moreover, distinctly asserts§ that "Phrynichus was the scholar of Thespis, who first introduced tragedy;" and it is admitted by Bentley—and with great force, we think—that it is incredible that the belief of his first inventing tragedy should so universally have obtained in the ancient world, if the tragedies of any earlier author had been extant.

Having established this point, the next step is to consider in what sense we can allow Thespis to have been the first tragedian, or, in other words, what is the precise extent to which he altered and improved upon the traditionary form as it came into his hands. Even Plato himself admits that tragedy in some sense is of a far more ancient date than the sixth century B.C. "Tragedy," he says, "has of old been located here, and began not, as men imagine,

* Strom. i.: ἐπενόησε τραγῳδίαν.

† p. 40.

‡ p. 22. *id.* Compare the words of Aristotle, *Poet.* ch. 5.

§ In voce Θέσπις.

from Phrynichus and Thespis; but, if you will consider it, you will find it to have been an invention of this city, and at a very early date." * In the earlier chapters of this volume we have endeavoured to show the limitations under which we can accept this statement as true; and we have already stated that it was under Thespis that a union took place between the two elements of Greek tragedy, and that the dramatic form began to develope itself. The following are the steps which would seem to have been made by him in advance of his predecessors. Up to this time the different coryphæi had at most kept up an extempore dialogue among themselves; but Thespis, we are told, introduced an actor for the purpose of relieving the chorus.† This actor ‡ was called *ὑποκριτής*, because he answered (*ὑπεκρίνετο*) or corresponded with the songs of the chorus. The invention of masks, too (though assigned by

* Plato, Minos, chap. xvi. 321. :—*ἡ δὲ τραγῳδία ἐστὶ παλαιὸν ἐνθάδε, οὐχ ὡς οἴονται ἀπὸ Θέσπιδος ἀρξαμένη, οὐδὲ ἀπὸ Φρυνίχου, ἀλλ' εἰ θέλεις ἐννοῆσαι, πανὺ παλαιὸν αὐτὸ εὑρήσεις ὂν τῆσδε τῆς πόλεως εὕρημα.*

† *ὕστερον δὲ Θέσπις ἕνα ὑποκριτὴν ἐξεῦρεν, ὑπὲρ τοῦ διαναπαύεσθαι τὸν χορόν.* — *Diog. Laert. Plat.* lxvi. It is probable that this single actor was, in many instances, no other than himself. At all events, Plutarch, in his "Life of Solon" (ch. xxix.), states that the latter "saw Thespis himself performing as an actor, as was the custom with the ancient poets." The reader will do well to compare with this passage the assertion of Aristotle, *Rhet.* iii. 1. See also Livy, vii. 2.

‡ Some writers, considering the leader of the chorus himself as an actor, speak of two *ὑποκριταί* in the time of Thespis; and consequently state that Æschylus introduced a third actor, instead of a second. (Themistius, Orat. xxvi. p. 382., ed. Dindorf.)

Horace* to Æschylus), is generally attributed to Thespis; and, as Müller remarks, the importance of this improvement in tragic art can scarcely be overestimated, since it enabled the actor to sustain in succession a variety of parts, and so substituted something of regular plot and action for the mere monologue or story spoken by the actor in the character of a herald or a messenger.† It is also asserted, though it is uncertain with what amount of truth, that he invented the prologue and the ῥῆσις‡, and first admitted female characters on the stage§, and committed his tragedies to writing.‖ It is probable that he used both trochaic and iambic metre. The names or titles of five of his plays have been preserved by Suidas and other writers.⸸ Some extracts from the supposed remains of Thespis are preserved in the pages of Plutarch and Clemens Alexandrinus; but it has been satisfactorily shown that they are all forgeries. It is quite certain, however, in spite of these improvements, that under Thespis

* "*personæ* pallæque repertor honestæ
Æschylus.' *Ars Poet.* l. 278.

† The mask itself was of linen.

‡ Themistius, p. 316. :— Θέσπις δὲ πρόλογόν τε καὶ ῥῆσιν ἐξεῦρεν.

§ Suidas distinctly says:— Θέσπις πρῶτος γυναικεῖον πρόσωπον εἰσήγαγεν.

‖ Donatus expressly asserts that this was the case. (*De Comœd. et Tragœd.*; *Gronovii Thesaurus*, viii. p. 1387.)

⸸ According to Themistius (Orat. p. 382.), they are as follows:—"The Alcestis;" "The Funeral Games of Pelias;" "Phorbas;" "The Priests;" and "The Youths." To this Suidas adds, that of their construction nothing is known, except that each seems to have commenced with a prologue.

the choral element strongly preponderated over the dialogue*, and, in consequence, we can understand the meaning of the name given by Athenæus to the early dramatists. In support of its appropriateness, we may here remark that, while all traces of his plays were forgotten, so far as concerns the plot and style, long before the age of Aristotle and Plato, the name of Thespis stands associated with some alterations in the choral dances, which once were deemed important, and that his choral songs and figures were so well known as to have passed into a proverb in the days of Aristophanes.†

Bentley places the date of the earliest performance of Thespis about the year 535 or 536 B.C., ten years

* It is observable that, according to Aristotle, one main point of the alterations introduced by Æschylus is the diminution of the province belonging to the choral element (*τὰ τοῦ χοροῦ ἠλάττωσεν.* —Arist. Poet. ch. iv.).

† Bentley, as is well known, was of opinion that the plays of Thespis were satirical and ludicrous, not of a tragic kind. But he brought forward no argument in support of his theory. The evidence on the other side is abundant. In addition to the testimonies already adduced in this chapter to the tragic character of Thespis, the mere forgeries of Heraclides Ponticus are overwhelming proof of the serious character of his various plays; for, as Donaldson remarks, "if his contemporaries had really believed that Thespis wrote nothing but ludicrous plays, a scholar of Aristotle would hardly have attempted to impose upon the public with a set of plays altogether different in style and title from those of the author on whom he wished to pass them off." A further argument may be derived from the fact related by Suidas, that Sophocles wrote upon the chorus in opposition to Chœrilus and Thespis; which would seem to go far to prove that their performances could not have been so very different from his.

before the birth of Æschylus; and it is most probable that his career extended over a quarter of a century at the least. Donaldson remarks that "of course there could be no theatrical contests in the days of Thespis." (Plutarch, "Solon," xxix.) But in spite of so high an authority, we believe that, although what he states may be true of the earlier days of Thespis, still towards the end of his career tragic contests were introduced at Athens, and that Thespis himself in all probability contended for the prize, not only with Chœrilus, but also with Phrynichus, who is called his disciple. But we are anticipating.

The next name to that of Thespis, according to the usually received order, is that of Chœrilus. But if we are left comparatively in the dark with respect to Thespis, this is still more the case with his successor. According to Suidas, he commenced exhibiting tragedies in the year 523 B.C.; and he is said to have contended for the prize in B.C. 499, with Pratinas and Æschylus. He is called a tragic poet; and it is probable that we are to understand the word as true of him in its stricter and more primitive sense, since he is mentioned as having especially excelled in the satyric drama.* From this we may infer, that up to the period of Chœrilus tragedy had not quite departed from its original form, and that the chorus was still satyric or *tragic* in the proper sense of the word. But of the satyric drama we shall come to speak in its proper place. Chœrilus

* In the anonymous verse, —

ἡνίκα μὲν βασιλεὺς ἦν Χοίριλος ἐν Σατύροισι.

is said to have been the author of 150 plays; but not even a fragment of his writings has been preserved. Pausanias * mentions the name of one of his dramas called the Alope, in which Cercyon and Triptolemus are introduced; and hence we should be inclined to suppose that his writings partook of the mythical as well as of the satyric character; and he is said to have introduced some improvements in the dress of the actors on the stage. His name, we may here remark, is generally mentioned by ancient authors with some degree of contempt; but some modern writers have claimed for him, as probably his due, a higher rank, since he is mentioned by Alexis † in company with Orpheus, Homer, Hesiod, and Epicharmus.

The name of Phrynichus, which follows next in order, brings us once more within the region of well ascertained facts. The date of his birth and death are unknown; but it is a well established fact that he contended for the tragic prize successfully in 511 B. C., and again, after an interval of thirty-five years, in 476 B. C. (when Themistocles was his choragus ‡), with a play called the *Phœnissæ*. In this play, which is generally thought to have been the source whence Æschylus borrowed his idea of the Persæ, he celebrated the exploits of Athens in the Persian war. The chorus was composed, as the name of the play denotes, of Phœnician women from Sidon and its coasts, who had been sent to the Persian court; and

* i. 14. § 3. † Athen. iv. p. 164. C. ‡ See below, ch. v

another part of it was formed of noble Persians, who in the king's absence consulted about the affairs of the kingdom,—a feature which possibly accounts for the title of Σύνθωκοι, or the "Councillors," under which it appears to be enumerated by Suidas.* In the interval, however, Phrynichus had exhibited a tragedy the results of which have immortalised his name in the pages of Herodotus. During the Ionian revolt, the city of Miletus had been taken by the Persians, B. C. 494; and Phrynichus chose as the subject of a tragedy the capture of that city, and the calamities consequent upon its fall. Miletus was a colony and ally of Athens; and so tender were the ties of friendship between the mother city and her colony, that when Phrynichus exhibited his Μιλήτου ἅλωσις, Herodotus† informs us that "the whole theatre was moved to tears, and that the Athenian

* With respect to this play, Müller says: "At the beginning of this drama, a royal eunuch and carpet-spreader (στρώτης) came forward, prepared seats for the high council, and announced its meeting. The weighty cares of these aged men, and the passionate laments of the Phœnician damsels, who had been deprived of their fathers or their brothers by the sea-fight, doubtless made a contrast in which one of the main charms of the drama consisted. The chorus of Phœnician women, at its entrance upon the stage, sung a choral song commencing with the words Σιδώνιον ἄστυ λιπόντες, or Καὶ Σιδῶνος προλιπόντα ναόν, as we learn from the scholiast on Aristoph. Vesp. 220." It should be observed that Æschylus himself would seem to allude (Ran. 1299.) to a supposition that he borrowed from Phrynichus his idea of some tragedy or other:—

ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ
λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων.

† vi. 21.

people sentenced him to pay a fine of the amount of a thousand drachmæ, for having reminded them too keenly of their own misfortunes." "A remarkable judgment," observes Müller*, "of the Athenians concerning the proper work of poetry, by which they manifestly expected to be raised into a higher world, and not to be reminded of the miseries of the present life." The tears which Phrynichus drew from his audience when he exhibited the play above mentioned, would alone show that, if he did not soar into sublimity, he had well studied another branch of the poet's art, and had made a successful appeal to the feeling of pity in the breasts of his countrymen. But if we wish to form anything like a correct notion of the popular opinion at Athens at a later time with regard to Phrynichus, we should naturally turn to those passages of the comic poets which contain any allusion to his name or writings; and fortunately in this respect we have abundant evidence of the character of his works. Aristophanes frequently brings forward his name, and it is always in connection with sweet, tender, and plaintive subjects; and he mentions him in such way that we cannot but feel that even during the Peloponnesian war his melodies remained fixed in the hearts of the elder people.† That

* Literature of Greece, chap. vi. note.

† Thus, in the Vespæ, 269., we are told of the old dicast Philocleon:

ἡγεῖτ' ἂν ᾄδων Φρυνίχου· καὶ γάρ ἐστιν ἀνὴρ
φιλῳδός.

And Agathon in the Thesmoph. 164. speaks generally of the beauty of his dramas.

he was plain and simple to a fault, is clear from a passage in the Ranæ, and the comment of the scholiast upon it:—"The very dicasts themselves, in '*The Wasps*,' trill plaintive songs, those sweet old honied songs of Phrynichus and the Sidonians."* And Phrynichus is compared to a bee "feeding on the fruit of ambrosial melodies, and uttering the sweetness of song."† From all this it is clear that, while he fell short of Æschylus in grandeur, and of Sophocles in art, he had a beauty and a grace of his own which was not lost upon his countrymen, and which makes us regret that, out of the fifteen or seventeen‡ tragedies ascribed to him, no fragments remain from which we can form an independent judgment on his merits. It is generally asserted, as we said above, that he was the first who admitted female parts upon the stage; but these, according to the habits of the ancients, could only be acted by men. Like Thespis, he had only one actor, at all events in the early part of his career, before the innovations of his great follower and rival, of whom we shall speak in another chapter. Some of his characters, to judge from the words of Euripides in the Ranæ of Aristophanes§,

* ἀρχαιομελησιδωνοφρυνιχήρατα.—v. 219.

† Aves, 748.

‡ Donaldson agrees with the majority of authors in considering that several of these tragedies are the works of two other dramatists of the same name, and who have been confounded with the cotemporary of Chœrilus and Æschylus. Bentley, however, has argued very forcibly on the other side, that this supposition is untenable, and that there was only one tragic poet of this name.

§ Line 912.

would appear to have been mutes upon the stage, such as Niobe for instance; and there need have been nothing ridiculous in such an arrangement, but on the contrary, much that was in strict keeping with what we conceive to have been the leading feature in Phrynichus as a dramatist. But the observation of Müller is doubtless true, when he remarks that in all probability his chief merit lay in dancing * and lyric compositions, and that, if his works were extant at the present day, we should feel inclined to rank him rather among the lyric poets of the Æolian school than among the dramatists of Athens.

In treating of Chœrilus, we have already mentioned the satyric drama as the branch of dramatic art in which he most excelled. But the complete separation of the satyric drama from tragedy in its more usual acceptation, was effected by Pratinas, a Phliasian, who came forward at Athens, about the year B. C. 500, as a rival of Chœrilus and Æschylus. His preference for the satyric drama probably arose from the connection of his native Phlius with Co-

* Plutarch (Symp. iii. 9.) has preserved part of an epigram said to have been written by Phrynichus himself, in which he thus commemorates the fruitfulness of his fancy in devising figure dances:

σχήματα δ' ὄρχησις τόσα μοι πόρεν, ὅσσ' ἐπὶ πόντῳ
κύματα ποιεῖται χείματι νὺξ ὀλυή.

Compare Arist. Vesp. 1523—5.:

ταχὺν πόδα κυκλοσοβεῖτε,
καὶ τὸ Φρυνίχειον
ἐκλακτισάτω τις.

rinth and Sicyon, where the tragedy of Arion and Epigenes had introduced a chorus of satyrs. We know but little of Pratinas, except what we learn from Suidas, namely, that he composed fifty dramas, of which no less than thirty-two were satyrical, and that his fellow-citizens at Phlius honoured him with a monument in their market place as a composer of satyric dramas second only to Æschylus. We are also informed that he wrote lyric poems of a hyporchematic kind.* In connection with his name we may also mention that on one occasion, when he was acting at Athens, his wooden stage broke down, and that in consequence of this accident the Athenians were induced to build a theatre of stone.

Such is the scanty amount of information that we possess concerning the four Greek tragedians whose names have come down to us as having flourished prior to the days of Æschylus. But before we close the present chapter, it will be necessary to add a few remarks on the *satyric drama*, with which the names of two out of them are so intimately associated.

The term *σάτυρος* or *τίτυρος* — for the two words are etymologically the same — was identical in meaning with *τράγος*, a goat, and was applied from the very earliest times to the worshippers of Bacchus, who danced in the cyclic chorus around the altar of the wine-god, clad in rude and grotesque dresses of the skins of goats, which probably they

* See Müller, Lit. of Greece, ch. xii. § 10.

had sacrificed upon the altar; thus representing the bands of Sileni and other fabulous divinities which the old poetic traditions had assigned to Bacchus as his customary train of attendants. Such, as we have already seen above *, was the original form which the worship of Dionysus assumed among the Ionian peasantry. But, as tragedy in its more usual acceptation (to borrow the words of Müller †) "constantly inclined to heroic fables in preference to subjects connected with Dionysus, and as the rude style of the old Bacchic sports yielded to a more dignified and serious mode of composition, the chorus of satyrs was no longer an appropriate accompaniment. But it was the custom in Greece to retain and cultivate all the earlier forms of poetry which had anything peculiar and characteristic, together with the newer varieties formed from them. Accordingly, in the course of time, a separate *satyric drama* was developed in addition to tragedy, and, for the most part, three tragedies and one satyric drama at the conclusion were represented together, forming a connected whole. This satyric drama was not a comedy, but, as an ancient author aptly describes it, a playful tragedy. Its subjects were taken from the same class of adventures of Bacchus and the heroes as in tragedy; but they were so treated in connection with rude objects of outward nature, that the presence and participation of rustic petulant satyrs seemed quite appropriate. Accordingly, all scenes

* Page 18. † Literature of Greece, ch. vi.

from free untamed nature—adventures of a striking character, where strange monsters and savage tyrants of mythology are overcome by valour or stratagem—belong to this class; and in such scenes as these the satyrs could express various feelings of terror and delight, disgust and desire, with all the openness and unreserve which belong to their character. All mythical subjects and characters were not, therefore, suited to the satyric drama. The character best suited to this drama seems to have been the powerful hero Hercules, an eater and drinker and boon companion, who, when he is in good humour, allows himself to be amused by the petulant sports of satyrs and other similar elves."

But we shall hereafter have cause to say more concerning the satyric drama, when we come to examine in detail the plays of Euripides, and more especially his *Alcestis* and his *Cyclops*.

CHAP. V.

TIME AND PLACE. — THE FESTIVALS OF BACCHUS. — THE THEATRE. — THE POET. — ACTORS. — AUDIENCE.

THE student of antiquity, and especially of the ancient drama, cannot be too often reminded that, if he would form to himself an adequate estimate of theatrical representations at Athens, or catch anything of their spirit and meaning, he must cast aside all the associations of modern habits and customs, and throw himself into the circumstances under which the Grecian dramas were performed. Our theatres are places of amusement, or at the best of instruction; they are open night after night for dramatical performances; and our plays are, or aim at being, close representations of the actual manners of daily life—of human life as agitated by the actual passions of human nature, and corresponding as accurately as possible to the original in all its features. But it was not so at Athens. From the very earliest times, as we have already seen, the Grecian drama was connected with the rites of the national religion; and it must be remembered that this connection lasted throughout the whole period of its existence. "The theatrical representations at Athens, even in the days of Sophocles and Aristophanes, were constituent parts of a religious festival;

the theatre in which they were performed was sacred to Bacchus, and the worship of the god was always as much regarded as the amusement of the sovereign people."* Moreover, instead of adhering to ordinary life, the Grecian drama aimed at departing as far as possible from it: its character is in the highest degree ideal. The very artistic costume† adopted by the actors and the chorus, was as far as possible removed from that worn by Athenian citizens of the day: though stiff and conventional, still it was heroic, and therefore ideal, and tended in no small degree to assist the illusion produced by other means to which we shall hereafter allude. The actors of tragedy wore long dresses reaching down to the ground, (*πέπλοι, στολαὶ ποδήρεις*), over which were thrown upper garments of purple and various colours of brilliant hues, with gay trimmings and ornaments of gold; in fact their costume was the ordinary dress worn at the Bacchic festivals by those who took part in the processions and choral dances. And further, as tragedy and in fact all dramatic exhibitions were performed only at the Dionysian festivals, the whole appearance of the theatre retained a Bacchic colouring, "it appeared in the character of a Bacchic solemnity and diversion; and the extraordinary excitement of all minds at these festivals, by raising them above the tone of every-day life, gave both to the tragic and the comic muse unwonted energy and fire."†

* Donaldson, Greek Theatre, ch. ii. § 1.

† Müller, Lit. of Greece, ch. xxii. § 1.

It is a matter still of dispute, whether the Athenian festivals of Bacchus (Διονύσια *), were three or four in number. Bos, in his "Antiquities of Greece,"† admits only two; but he is certainly mistaken. Müller admits three, the Lenæa, and the greater and lesser Dionysia‡, all of which festivals were observed with greater pomp and solemnity at Athens than in any other part of Greece.§ To these three Dionysian festivals Donaldson adds a fourth, which was known as the Anthesteria, and which is called by Thucydides himself the

* Hesych. in Διονύσια. These festivals were often called ὄργια and Βακχεῖα. See Aristoph. Ranæ, 360.

† Part I. ch. xvi.

‡ The Ληναῖα (also known as τὰ Λιμναῖα, or τὰ ἐν Λίμναις) were so called from being held in a part of the city near the Acropolis, where was a sacred περίβολος or enclosure sacred to Bacchus, and containing a ληνός or winepress associated with his worship from very early times. The τὰ κατ' ἀγρούς, as their name imports, were celebrated in every δῆμος and village of Attica, in a more humble and rustic way. They are alluded to by Dicæopolis in Aristophanes' "Acharnians," line 202.: ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια. The greater Dionysia, τὰ ἀστικά, or τὰ ἐν ἄστει, called also τὰ μεγάλα, or simply τὰ Διονύσια, were celebrated in the spring, at the time when the allies were in Athens for the purpose of paying their φόρος. This assertion is supported by a passage in the "Acharnians," l. 477. &c., and the scholiast ad loc., as well as by the reproach of Æschines against Demosthenes, to the effect that he was too vain to be content with having the crown proclaimed at any other festival except the *Great Dionysia*, when all Greece was present. (*Adv. Ctesiph.*)

§ For example, as we learn from Suidas, the years at Athens were numbered by them; the chief archon had the management of them (διατιθέναι Διονύσια, Pollux, viii. p. m. 440.); and the priest of Bacchus was honoured with the first seat at the public shows. (*Schol. Aristoph. Ran.* 299.)

greater festival of Bacchus.* But both he and Müller are agreed in assigning the dramatic exhibitions to the three feasts originally mentioned, all of which were celebrated in the winter or early spring. From the extant *Didascalia*, or registers of the victories of the lyric and dramatic poets as teachers (διδάσκαλοι) of their respective choruses †, Müller argues that at Athens new tragedies were exhibited at the Lenæa and the greater Dionysia, the latter of which, he adds, was a most brilliant festival, at which the allies of Athens and many foreigners also were present.‡ Old tragedies also, he considers, were acted at the Lenæa; and none but old ones were acted at the lesser or rural Dionysia. To this Donaldson adds that comedies also were exhibited at the great Dionysia and the Lenæan festival; and he is inclined to believe that no actual representations of dramas took place at the Anthesteria, although probably the tragedians may have then

* ii. 15. Others consider that Thucydides refers in this passage to the Lenæa.

† See below, near the end of this chapter.

‡ This is clear from the words of the *νόμος* quoted by Demosthenes (contr. Midiam, p. 517.): *ἡ ἐπὶ Ληναίῳ πομπὴ, καὶ οἱ τραγῳδοὶ καὶ οἱ κωμῳδοὶ, καὶ τοῖς ἐν ἄστει Διονυσίοις ἡ πομπὴ, καὶ οἱ παῖδες καὶ ὁ κῶμος, καὶ οἱ κωμῳδοὶ καὶ οἱ τραγῳδοί.* The fact that none but new dramas were allowed to appear at the greater Dionysia would seem to be inferred in the words of the same orator (de Coronâ, p. 264.), *ἀναγορεῦσαι τὸν στέφανον ἐν τῷ Θεάτρῳ Διονυσίοις, τραγῳδοῖς καινοῖς.* Donaldson adds a note informing us that "this custom continued down to the times of Julius Cæsar, when a similar decree was passed in favour of Hyrcanus, the high priest and ethnarch of the Jews," referring to Josephus, Ant. Jud. xiv. 8.

read to a select audience the tragedies which they had composed for the great festival of the following month. We may here remark that, although the rural Dionysia were celebrated with dramatic performances, it was only at the Lenæa and greater Dionysia that prizes were contested by the poets.

We will suppose ourselves, then, suddenly transported to the streets of Athens as they appeared some three and twenty centuries backward in the world's history. It is early spring; and the feast of the greater Dionysia is being celebrated.* The allies from a hundred subject cities are in Athens. Besides these, there are metœcs and other strangers in hundreds and thousands: rough mountaineers from Arcadia, sturdy seamen from Rhodes and Crete, the dark swarthy faces of Egyptians, and the more polished and wealthy merchants from Cyprus and Phœnicia. The city is beside itself with joy; and its inhabitants are vying with each other in doing honour to the fabled victories and the more tangible bounties of Dionysus. There is silence indeed in the law courts and the prisons; for how shall prisoners not be freed by the god whom the people worships under the title of Eleutherius? But in the streets there is nothing to be heard but the Bacchic song, or to be seen save the Bacchic revelry of the Thiasus; the gift of the wine-god is freely

* A graphic and spirited picture of Athens during a Dionysian festival, may be found in Mr. J. T. Wheeler's Biography of Herodotus, vol. ii. ch. 29. (Longmans, 1856.)

drunk, and inspires his votaries with proportionate enthusiasm. It is an ancient carnival outdone in the madness of its boisterous and extravagant merriment. There is the phallic procession, headed by a citizen who carries the thyrsus, and who, with his attendant train of revellers, has assumed the goat-skin of the ancient satyrs, and has daubed his face and arms with green and red juices, or painted them with stripes of soot and vermilion. Behind him walk in stately order some comely maidens of noble birth, who, with heads erect, bear aloft the mystic basket of sacred figs, while a λικνοφόρος carries the image of the god himself, and a motley crowd of male and female maskers, Bacchæ, and Thyades, close the procession with the boisterous music of flutes, cymbals, and drums.* And again in the great public procession of the day, where the noblest of foreigners and citizens are collected, the god is represented by the most beautiful of the slave population, dressed out in the most expensive and fantastic of theatrical arrays†, and the joyous crowd, with frantic cries of triumph and exultation, attend the principal train to the Temple of Bacchus.

But it is towards the south-eastern side of the hill, which is crowned by the Acropolis, that the crowds are flocking thickest from every quarter of the city. The theatre of Bacchus is the great centre of attrac-

* Böckh's Essay, Philol. Mus. vol. ii.

† Plutarch, Nic. 3., relates that, on one occasion, a beautiful slave belonging to Nicias represented Dionysus. Compare Athenæus, v. p. 200.

tion. It is no common building that can find space for so many thousand people; and it is no ordinary scenic performance that is presently to add a high intellectual treat to the more sensual enjoyments of the festival. A new tragedy, upon an old heroic story of thrilling interest, of Pallas Athena, or of the old Mycenian kings of "Pelops' line," has gained the tragic prize; its praises have been highly sounded for some weeks in private; and now it is about to be displayed for the first time. The choragus has munificently furnished his costly contingents; the poet has chosen the best actors of the city, and has decked them in the most gorgeous of tragic attire; and, above all, the author himself is the popular favourite of the day. The people, too, during their much-loved feast, have succeeded in breaking the chains that bound them to their common daily life; with their keen poetic and religious feelings excited to the utmost, they have passed into an ideal and imaginary world; and so with breathless eagerness, and with their expectations raised to the highest pitch, 30,000 of their number enter the theatre, and seat themselves, and await the opening of the drama.

Such in few words, is a true picture of the scene which must have been witnessed at Athens upon each return of the greater Dionysia. We have stated the *time* at which this feast was celebrated; we therefore now go on to add some account of the *place* in which these tragic displays were exhibited. In other words, we proceed next to a description of the

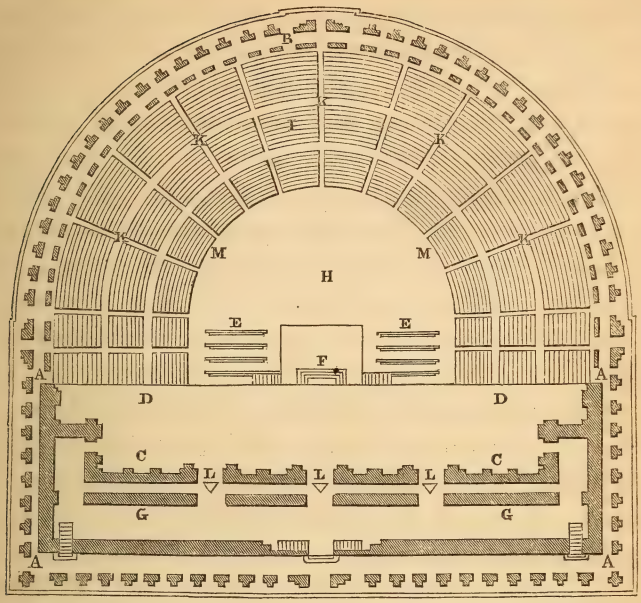
theatre of Bacchus at Athens, the most perfect theatre of antiquity, and the model upon which those in the other cities of Greece and Italy were generally formed, though with more or less of strict resemblance in detail.

I. In perusing the following pages the student, we repeat, must dismiss from his mind altogether the idea of a modern theatre. An open-air exhibition, attended by many thousands of spectators, and bearing the character of a great religious festival, is without any exact parallel in modern times. But as far as regards the general aspect of the building, and the whole assemblage, we may imagine them to have presented somewhat the same appearance as the crowded galleries rising round the circus of an Andalusian or Gallician bull-fight in the middle ages. The old wooden scaffolding erected within the Lenæon, or enclosure sacred to Bacchus, having fallen down in the year 500 B.C., the Athenians commenced building that magnificent theatre of stone which it took 120 years to complete, although at an earlier period the work had proceeded far enough to admit of the performance of the great Attic dramas. The Theatre of Bacchus was built into the south-eastern side of the hill on the summit of which stood the Acropolis. From the foot of this eminence rose tier above tier a semicircular range of benches, capable of accommodating some 50,000 people. The lowest of these tiers was twelve feet above the level of the ground; and this, with the one or two next above it, was appropriated to the use of the principal

people of the city, and for that reason was called the *βουλευτικόν*. The body of the citizens were arranged according to their tribes; and the young men had a space set apart for themselves, entitled the *ἐφηβικόν*.* The passages which separated the different tiers were denominated *διαζώματα*, and the compartments formed by these and the staircases, which would cut them at right angles, *κερκίδες*. The shape of the large open space which intervened between the spectators and the stage with its appurtenances, and which was called the orchestra, will be readily understood, by conceiving the private boxes of an English theatre to be removed, and the ground which they now occupy, as well as the pit, with a single exception, to be left entirely vacant.† This whole space was called the orchestra; the two wings or horns, on either side, were called *πάροδοι*, while the space which lay exactly between these, in front of the semicircular portion, and which would correspond to the place occupied in our theatres by the stalls and orchestra, was styled the *δρόμος*. Just at the central point of the whole, halfway between either extremity of the amphitheatre, stood the thymele or representative of the old altar round which the chorus had danced, and where they now sat or stood during the progress of the drama: these were the only occupants of the orchestra. Immediately facing the thymele, and at the same height

* Aristoph. Aves, 794., Schol.

† For the benefit of those to whom the interior of an English theatre may not be familiar, we have added the subjoined figure.



PLAN OF THE THEATRE OF BACCHUS.

A. Lower Portico.
B. Upper or third Portico.
C. The Scene.
D. The Proscenium.
E. The Hyposcenium.
F. The Thymele.
G. The Parascenium.
H. The Orchestra.
I. The Seats.
K. The Staircases.
L. Periactæ.
M. The Bouleuticon.

from the ground as the lowest tier of the benches composing the amphitheatre, was the front portion of the stage, projecting a little from the rest, and called the λογεῖον: this was where the principal part of the dialogue was carried on. The λογεῖον itself was built of wood; but the front and sides were adorned with columns and statues, which were called τὰ ὑπο-

σκήνια. Next behind the λογεῖον was the stage proper, or προσκήνιον, so called from being in front of the σκηνή, and built of stone. At the back of this stood the σκηνή * or scene, a stationary edifice of stonework representing a palace, with three entrances to the stage, of which the middle one, intended for the principal characters, was called βασίλειος. The other two are called by Vitruvius *hospitales*, as supposed to lead to the apartments of the King's guests. If an actor entered the λογεῖον from the side near Athens, he was supposed to belong to the city in which the scene was laid; if from the other side, he was supposed to be a stranger. These contrivances were necessary to a people who knew nothing of playbills. The sides of the proscenium consisted, like the back, of stationary stone buildings, having passages communicating with the rest of the theatre, but not intended for the entrance of actors.† Behind

* If we remember the exact meaning of this word we shall appreciate the beauty of Virgil's expression —

"Tum silvis *scena* coruscis
Desuper." *Æn.* i. line 164.

† There is a passage in the oration of Demosthenes against Midias which has given rise to much difficulty on this subject: τοὺς χορηγοὺς συνῆγεν ἐπ' ἐμέ, βοῶν, ἀπειλῶν, ὀμνύουσι παρεστηκὼς τοῖς κριταῖς, τὰ παρασκήνια φράττων, προσηλῶν, ἰδιώτης ὤν, τὰ δημόσια κακὰ καὶ πράγματα ἀμύθητά μοι παρέχων διετέλεσεν. Wolfe, in his "Analecta Literaria" has a long dissertation on this subject, in which he endeavours to prove that Vitruvius was mistaken in supposing that the παρασκήνια were the sides of the proscenium. It appears to us sufficient to consider that there were two kinds of παρασκήνια and σκηναί,— the permanent buildings of stone, and also the wooden

the *σκηνή* and *παρασκήνια* were the dressing-rooms of the actors, and what we should now call property rooms, containing the machinery, dresses, &c.* The entrances to the theatre (*εἴσοδοι*) were at the sides of the *πάροδοι*, and all round the outside was a space covered with turf, planted with trees, and encircled with a portico, where the chorus used to rehearse. There was a similar portico outside the top of the amphitheatre; in both of these the audience took shelter in case of a sudden storm, and they also served as places in which slaves waited for their masters during the performances.

II. The machinery of the Attic theatre consisted principally of the ecclyclema and periactæ. We must remember that with them the chief object of scenery always was represented in the *σκηνή* or background, while the openings into the distance lay on each side. The machinery for changing these was such as we have mentioned. The periactæ were triangular pieces of woodwork revolving upon a pivot, which were used for changes in the side scenery, and of course stood in front of and concealed the stone buildings of the parascenia. These must, in some

slides which were used when it was necessary to depart from the ordinary scene of the outside of a royal house. The meaning of the words *φράττων* and *προσηλῶν* then becomes perfectly clear, and we see no necessity for plunging any farther into the perplexing though learned controversy which Wolfe has started.

* See Müller, Lit. of Greece, vol. i. p. 301. *note.* The account above given seems the most simple and intelligible; it is surely improbable that these rooms should have been situated between the parascenia and the stage, as Donaldson represents them.

respects, have been more convenient than our own system of slides. The eccyclema was not in such frequent use. It was only required on those occasions when some extraordinary effect was to be produced. Usually it was employed to bring to view the interior of a house; for the σκηνή itself never represented anything but the outside, — a plan which was strictly in accordance with the Greek habit of living in the open air. The eccyclema itself was a movable scene, generally a house, which was placed behind the central entrance or βασίλειον in the σκηνή. This entrance was closed either by curtains or folding-doors; and at a given signal these were thrown open, and the eccyclema wheeled forwards. In shape it was concave; and thus the necessary effect was produced. Among the scenes supposed by Müller to have been represented in this manner are that in the Agamemnon of Æschylus in which Clytemnestra with the bloody sword stands over the bodies of Agamemnon and Cassandra; that in the Choephorœ in which Orestes is seen on exactly the same spot, after the slaughter of Ægisthus and Clytemnestra; and that in the Ajax of Sophocles, in which the hero stands among the animals which he has slain in his frenzy, and contemplates the effects of his madness. *

It must, of course, be borne in mind, that there were many Greek plays, in the representation of

* Other instances may be found in the Electra of Sophocles, line 1450, and the Antigone, line 1293, *et seq.*

which both the scena and parascenia were useless. In Sophocles alone, the Œdipus Coloneus, the Ajax, and the Philoctetes would require something different from the outside of a city mansion. Still, as this latter was the rule in their scenery, they kept the stationary *σκηνή* which we have described, and appear to have used wooden slides like our own, which formed a sort of false back and sides to the proscenium, when it was necessary to effect any such change.*

III. We now proceed to our consideration of the actors and the audience. The state in which the drama had been left by Thespis has been already described. He had introduced a single actor (*ὑποκριτής*†), for the purpose, it is said, of resting the chorus; but it was yet uncertain whether the chorus or the dialogue should become the leading feature of Greek tragedy. This question was set at rest by Æschylus, who introduced a second actor; and it was then probably that the names of *πρωταγωνιστής* and *δευτεραγωνιστής* were first conferred. In such of his

* Various other contrivances were in use for special purposes; such as the *θεολογεῖον*, the *αἰῶραι*, the *μηχανή*, *τέρανος*, *βροντεῖον*, and *κεραυνοβροντεῖων*, *ἡμικύκλιον*, &c., which the student will find explained in the "Dictionary of Grecian and Roman Antiquities."

† On the derivation of the word *ὑποκριτής*, the reader may compare Eustathius ad Iliad. H. 407.: *Ἰστέον δὲ καὶ ὅτι οὐκ οἶδεν Ὅμηρος τὴν λέξιν τοῦ ἀποκρίνασθαι, ὡς καὶ ἐν ἄλλοις φανεῖται, ἀλλ' ἀντ' αὐτοῦ τῷ ὑποκρίνασθαι κέχρηται· φασὶ δὲ καὶ τὸν παρὰ τοῖς δραματικοῖς ὑποκριτὴν οὕτω λέγεσθαι, διὰ τὸ πρὸς τὸν χορὸν ὑποκρίνεσθαι.* The term therefore originated with the introduction by Thespis of an actor to take part with the chorus.

tragedies as were acted by two characters only, viz., the 'Prometheus,' the 'Persæ,' the 'Septem contra Thebas,' and the 'Supplices,' the parts of the protagonist and deuteragonist are not substantially different from those assigned them after a third actor had been added. The first is what we call "the hero" of the piece; the second is a sort of foil, who is to call out the expression of his various emotions. In the 'Prometheus Vinctus,' Oceanus, Io, and Hermes assume this character in turn; but there is also a third and invisible power in the background, who causes the sufferings of the protagonist; and it is the personification of this power which is attributed to Sophocles. He added the τριταγωνιστής to the other two; and Athenian tragedy was complete.

The costume and general bearing of the actors, as we have already observed, was splendid and imposing.* "Almost all the actors in a tragedy wore

* "If we desire to form a lively and true conception of the procedure of an ancient Tragedy on the stage, we must first divest ourselves entirely of those ideas of the characters in the Grecian Mythology, which we derive from ancient works of art, and which, from natural reasons, are continually floating before our imagination. There is not the least comparison to be drawn between the *scenic* and the *plastic* costume of the ancient gods and heroes; for, as the statements of the old grammarians and ancient works of art (especially the mosaics in the Vatican) sufficiently prove, there was but one general στολή, or costume, for tragedy. This was nothing more than an improvement on the gay and brilliant (ποικίλα or ἀνθινὰ) apparel worn in processions at the Dionysian festivals; and but slight alterations were needed to adapt it to the different dramatic characters. The following parts of dress are universally reckoned in the costume: long χιτῶνες of various gay colours, falling in

long striped garments reaching to the ground, over which were thrown upper garments of purple or some other brilliant colour, with all sorts of gay trimmings and gold ornaments — the ordinary dress at Bacchic festal processions and choral dances." To elevate the performer's stature, the cothurnus was composed of several soles of considerable thickness; and the principal reason for not employing actresses was the belief that they would not possess sufficient dignity for the parts of goddesses and heroines. But that portion of the actor's costume on which the greatest attention was lavished was the mask (*ὄγκος*). This was made of bronze or copper; and there were no less than 26 different kinds of masks in use. It is generally conjectured that they were formed with the view of giving greater power to the voice; and their Latin term *persona* (*per-sono*), seems to favour this hypothesis. The mask was connected with a periwig (*πηνίκη*, *φενάκη*), which covered the head, and so left only one passage for the voice to escape from:

ample folds down to the feet; very broad embroidered girdles (*μασχαλιστῆρες*) sitting on the breast; upper robes, frequently of purple, with gold borders and other such-like decorations; the cothurnus, and the head-dress (*ὄγκος*). As in the Dionysian ceremonies, so also in tragedy, there was but little distinction between the male and female apparel. In speaking of heroes, the tragedians very often call their dress *πέπλος*, a garb never worn at that period by males in common life. In the ancient mosaics, one is continually in danger of confounding heroes with heroines, unless where the old equestrian chlamydes are thrown over the long bright-coloured tunics, or weapons added, or masks characterised by some marked difference."—*Müller*, *Eumen.* p. 100.

this was termed the *os rotundum*. The wig was collected into a foretop, which was the ὄγκος proper, and thought by Donaldson to have been derived from the old Athenian top-knot (κρωβύλον).* This, like the cothurnus, was intended to add to the actor's stature. Opinions differ as to the exact degree of resemblance which the mask bore to real life; it was formed, however, of the very finest material, and coloured with great care, so that doubtless, at the great distance which separated the audience, the illusion was sufficient. But we must remember that in the tragedy, where gods and heroes or, if not heroes, still men *melioris ævi*, men of larger stature and more godlike aspect than their descendants, figured as the principal characters, no strict similitude to the human faces around them was desirable. Neither, in the majority of cases, was the play of the passions necessary to be delineated; for, in the first place, these exalted beings were not supposed to be subject to those rapid fluctuations of feeling which distinguish ordinary mortals; and in the second place there would generally be some one dominant emotion throughout the tragedy, which would necessitate the same expression of countenance to the last. This could not have been successful in a smaller theatre, where decidedly we should require that the temporary sadness of Œdipus in the first scenes of the Tyrannus should be differently displayed from the overpowering horror which he subsequently dis-

* See Thucydides, i. 6.: τεττίγων ἐνέρσει κρωβύλον ἀναδούμενοι.

covers at the revelations of the herdsman. But in the vast theatre of Bacchus, the same general expression of gloom and grief would doubtless suffice throughout. All that exquisite acting which we can imagine in Garrick, Kemble, or Siddons, as confidence gradually gave way to doubt, doubt to certainty, and certainty to despair, was of course wholly lost to an Athenian audience. It should be added, that their idea of the tragic drama did not extend to the representation of these emotions; and when they punished Phrynichus for his *Capture of Miletus*, as we have already remarked, they very plainly declared that tragedy must not seek for its materials in the ordinary world around us. They witnessed the plays of Sophocles and Æschylus with much the same feelings as we peruse "Paradise Lost," which, if dramatised, would certainly depend very little on the finer accomplishments of the histrionic art. There were, of course, certain cases in which a change of masks between the acts was absolutely necessary, as in the mutilation of Œdipus in the play aforesaid; but this, as will be readily seen, scarcely forms an exception to the custom which we have described.

The pay of an actor at Athens was often very high indeed, and was generally defrayed by the state. Thus, for example, Polus, who acted the characters of Sophocles, sometimes earned a talent, (or nearly 500*l.*) in two days. When this was the case, as we may suppose, the profession was held in no dishonour. Sophocles himself, who acted as well

as wrote, was a man of rank, and was entrusted with the command of a military expedition; and Aristodemus, another performer, was sent on a public embassy.

IV. Our remarks on the character of Athenian acting, lead us by a natural transition to the subject of the chorus. The chorus, as its position might perhaps indicate, was the interpreter between the actors and the audience. In their countenance would doubtless be manifested the livelier expressions of fear, hope, and indignation — they would in fact, supply the more purely human element. Perhaps, for the sake of an illustration, it would not be going too far to consider the play itself as partaking somewhat of a panoramic character, and the chorus in the light of the lecturer. If this comparison be thought undignified, we can only reply that, if it aids the reader to form a true conception of the subject, the good names of Sophocles and Æschylus will not suffer any injury. But however this may be, if we consider the question from this point of view, we gain, it is probable, a clearer insight into the real necessity of the chorus, than by regarding more exclusively its religious and traditional features. The truth, as it seems to us, is that an Athenian tragedy would have been unsupportable without the addition of the choral element.

The origin of the chorus, as mentioned in an earlier chapter, was partly military, and is to be sought in the old Doric military discipline, of which a kind of stately war dance "to the sound of flutes

and soft recorders," was an important element. This will explain the manner of its entrance on the stage, and the nature of the first choral song. In the military marches of the Greeks, the anapæstic metre was generally used; and the *parodos*, or first song sung by the chorus as it marched in at the side entrance, from which its name was derived, was generally if not always written in anapæstics. The subsequent clustering of the chorus round the thymele, and the introduction of the lyric element, denotes the other source from which the chorus derived its existence — i.e. religion, or the Bacchic worship; while the songs which they uttered from this position, called *stasima*, bore a nearer resemblance to the poetry of Stesichorus, Pindar, and Simonides. All that part of the play which preceded the parodos was called the prologue; all between the parodos and the last stasimon, episodia; all after the last stasimon, the exodus. The parodos and the stasima were confined to the full chorus; but there was also a kind of choral lyric song common both to the chorus and the actors; this was known by the name of κομμός (*planctus*), and was always devoted to lamentation. In the Persæ and the Choephorœ, the 'commos' occupies a large portion of the entire tragedy.

V. A very few words on the subject of the audience must close the present chapter. Originally there was no charge for admission, but subsequently two obols were fixed upon as the price. To such an extent, however, did the Athenians carry the worship of art, that they very soon adopted the practice of paying

for the admission of the poorer citizens out of a public fund. It is probable, though not certain, that women were admitted to witness theatrical representations.*

VI. The expense of theatrical representations was defrayed by the state.† The *χορηγία* was one of the regular liturgies which devolved upon each tribe in turn. This was the Athenian method of levying rates and taxes; and this *χορηγία* corresponded in principle with what a theatre rate would be among us. The tribe chose one of themselves to be its *χορηγός*, and on him devolved the selection of its chorus and the superintendence of their instruction in their songs and dances. When however the *χορηγός* was once named, he was left, within certain limits, to his own discretion as to the style in which his play was to be brought out. A citizen who gave great satisfaction to the people was frequently rewarded with a tripod; and the office of choragus became in time a very common opportunity of courting the popular favour. The course pursued in order to exhibit a play, was as follows:—The poet who had a play ready for representation applied to one of the archons. If it was at the Lenæa, to the archon *βασιλεύς*, if at the Dionysia, to the chief archon; and

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* Compare Plato, Gorg. p. 502., where he describes a tragedy as *ῥητορικήν τινα πρὸς δῆμον τοιοῦτον οἷον παίδων τε ὁμοῦ καὶ γυναικῶν καὶ ἀνδρῶν καὶ δούλων καὶ ἐλευθέρων*

† This expense eventually became so heavy, that Athens is said to have spent more money on scenic representations than on all her wars.

if his play was approved a chorus was assigned to him. This was called *χορὸν διδόναι*, and the phrase ultimately became a general term for the approval or acceptance of a play. The poet was said *χορὸν αἰτεῖν*. He also had assigned to him three actors, whom he taught himself. Hence the exhibitor of a play was said *διδάσκειν*, literally, to teach*; and a play was said to be taught, *διδάσκεσθαι*.

* Thus Horace, Ars Poet. l. 288.:

"Vel qui prætextas, vel qui *docuêre* togatas."

CHAP. VI.

ÆSCHYLUS.

"THE immense influence which scenic exhibitions and dramatic literature have exercised on the minds and manners of mankind, is a sufficient reason for profoundly venerating the author and originator of it. For so we may justly style the poet who, out of the uncouth banterings of a religious festivity, created the majestic and soul inspiring art which has softened the sternest hearts, and claimed for its votaries the proudest intellects. The drama is the manifestation of the invisible mind of man, the mirror in which, while we think that we are looking at others, we unexpectedly see ourselves reflected. To possess in our own native literature the greatest dramatist the world has perhaps ever seen, should in itself be an inducement to study one of kindred genius and scarcely less exalted sentiments." * Such are the concluding words of an essay on Æschylus, contained in the preface to a lately published volume of the "Bibliotheca Classica," a source of which we may, once for all, acknowledge that we have copiously availed ourselves in the following remarks.

* Preface to Paley's Æschylus, re-edited with an English commentary for the Bibliotheca Classica, by Professor G. Long.

According to the testimony of ancient writers Æschylus was born of noble parents in the deme of Eleusis, in Attica, in the fourth year of the 63rd Olympiad, B. C. 525. He was a contemporary of Pindar, and fought at the battles of Marathon, Salamis, and Platæa, and thus acquired that taste for, and technical knowledge of, military matters, so conspicuous in many of his plays. His first appearance as a tragedian was in B.C. 499, when he contended with Chœrilus and Pratinas, but did not obtain the prize. He first carried off that honour B.C. 484. Fourteen years afterwards he was defeated by a poet who then represented for the first time, and whose future celebrity was perhaps scarcely foreseen,—the author of the Œdipus Tyrannus and the Antigone. About this time he exchanged Athens for Sicily, but for what reason is uncertain. Some say it was from disgust at being beaten by a young and unknown writer like Sophocles; others, that it was from his defeat by Simonides in the elegy on those who died at Marathon. This first disappointment may certainly have rankled in his mind, and have reached to positive disgust at a second failure in his own special province; though it is hardly likely that his defeat by Simonides alone would have caused his retirement from Athens. Another reason which has been assigned, was his having so terrified the people of Athens by the tragic effect of his chorus in the Eumenides, that infants died of fright, and women miscarried. Be this, however, as it may, he seems to have spent six or seven years in Sicily, and to have

contracted a certain Sicilian taint * in his language. Having returned to Athens for a short time, he quitted it again about B. C. 458, and finally died in Sicily B. C. 456, in the sixty-ninth year of his age. His second voluntary exile has been attributed to the offence given to the democratic party by the lofty, monarchical, and aristocratic tone of his later tragedies. It is very possible that the charge of impiety which is alleged to have been preferred against him before the Areopagus, if the story is worthy of credit, may have proceeded from this feeling. It is said that he was acquitted in consequence of the intercession of his brothers.

Of the extant plays of Æschylus, it is doubtful which was first represented. It is difficult to get over the express testimony of Aristophanes in favour of the Septem contra Thebas (Ran. 1026.) and Dindorf adopts this order in deference to his authority. Böckh, however, and with him Paley and Müller, prefer to follow the opinion of the scholiast on the same passage, that the Persæ was his earliest effort, and his Septem contra Thebas the second.† But at all events only a year intervened between the

* According to Athenæus, Eustathius, and Macrobius. The words *βοῦνις* and *καρβᾶνα*, which occur in the Supplices, supposed to be the first play published by Æschylus after his return, are still *sub judice*; see Donaldson's New Cratylus, p. 659., where *βοῦνις* is connected with *βοῦς*, *βῶλαξ*, *βωμός* · other words, however, such as *πεδάορος*, *πεδάρσιος*, *μάσσων*, *κ.τ.λ.*, are less doubtful. See also Böckh, *de Tragicis Græcis*, cap. viii.

† *οἱ δὲ Πέρσαι πρότερόν εἰσι δεδιδαγμένοι, εἶτα οἱ ἑπτα ἐπὶ Θήβας.*—Schol.

two plays, the one appearing B.C. 493, the other B.C. 492.

Following the order adopted by Mr. Paley, we shall begin with the Persæ. Here again commentators are greatly at issue. Some think that this play was one of a trilogy of which the Phineus was the first and the Glaucus (whether "Ponteus" or "Potnieus," is again disputed) the third. Others prefer to believe it a disconnected play, alleging that there is no proof that Æschylus invariably wrote in trilogies. It is also a matter of dispute whether the main object of the play is the evocation of Darius, or the celebration of the defeat of the Persians. We confess that we incline to the simpler view in each of these cases. At all events in the latter, we think it is the mere wantonness of learning not to accept the triumph of Greece as the real design of the play.* "The Persæ was probably composed in rivalry rather than in imitation of the Phœnissæ of Phrynichus, which had gained the prize. There can be little doubt that the poet's detailed account of the battle is circumstantially correct, even more so (as Blakesley with great reason argues) than the later and probably popularised narrative of Herodotus. It is the earliest specimen of Greek history we possess, though a history in verse. It is said that this play was acted a second time at Syracuse, at the instance of Hiero; and indeed, from the very nature of the subject—the only one among extant Greek tragedies

* Müller. Lit. Anc. Gr. chap. xxiii. 4.

which is not borrowed from heroic myths — it is not unlikely that it was repeatedly re-acted (*ἀνεδιδάχθη*). This tradition, indeed, has been discountenanced by modern critics; yet there are good grounds for suspicion that it has been to some extent remodelled (*διασκευασθὲν* or *ἀνασκευασθὲν*) and some passages interpolated by a later hand; and hence, perhaps, we may explain the absence of a passage extant in the time of Aristophanes (Ran. 1028.), and of certain words quoted by ancient authors as from the Persæ of Æschylus, *ὑπόξυλος* and *νηριτοτρόφους* (schol. on Hermogenes and Athen. iii. p. 80. B.). The chorus consisted of twelve Persian elders. The tomb of Darius was represented by the thymele in the orchestra, as may be inferred from v. 682, where Darius says to the chorus

ὑμεῖς δὲ θρηνεῖτ' ἐγγὺς ἑστῶτες τάφου.

Nor is v. 660. opposed to this, *ἔλθ' ἐπ' ἄκρον κόρυμβον ὄχθου*, for though the ghost must have appeared on the stage, the invocation is consistent with the Greek idea that the spirit hovered over the tomb. The speech of Atossa, at line 610., though highly coloured with Eastern imagery, appears to describe Grecian rather than Persian rites. It is closely imitated by Euripides, Iph. Taur. 165."*

The next play in order of chronology is the Septem contra Thebas, supposed to be the centre of a trilogy, of which the Œdipus and the Eleusinians would be the first and third. This is, perhaps, the

* See Paley, quoted above.

least poetical of all the plays of Æschylus; but in dramatic merit, though not equal to the Orestea, where the form of tragedy had become fully developed, it is superior to either the Persæ or the Prometheus Vinctus. That this play should have been so great a favourite with the ancients is curious; for, though a spirit-stirring melodrama, it is undoubtedly the most bombastic of the author's works, while the plot is the simplest. The determination of Eteocles is the turning point of the whole; and this is artfully managed. The political opinions of Æschylus are thought by Müller to be exhibited in this play by the character of Amphiaraus*, the *ἔρκος ἀσφαλές* being intended by the poet to ridicule the fortification of Athens, the favourite scheme of Themistocles. "The chorus consists of Theban maidens, who act as mourners to the suicide brothers. Eteocles enters upon the stage alone, and addresses a body of Thebans (either in the orchestra, or as mutes on the stage), who represent the citizens; they perhaps form the secondary chorus according to Müller's theory. There are but two actors to the piece." (Paley.)

The Prometheus Vinctus appeared about the year 470 B.C., though the exact date is very uncertain. This date is supposed to be ascertained from a passing allusion † to the recent eruption of Mount

* S. c. T. 588. They peeped out, according to him, in the Persæ in lines 347. *et seq.*

† *κορυφαῖς δ' ἐν ἄκραις ἐκραγήσονταί ποτε*
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις
τῆς καλλικάρπου Σικελίας λευρὸν γύας.

Ætna. But as that took place as far back as the year 479 B.C., it is not very much to the point, as these lines might just as well have been written fourteen or fifteen years afterwards as seven or eight. The earlier date is, however, the more probable one of the two, as after B.C. 468 Æschylus was in Sicily, and we happen to know that the first play which he published on his return to Athens was the Supplices. The Prometheus is truly a sublime and magnificent drama. The remarkable resemblance which the legend of Prometheus most obviously bears to the central doctrine of divine revelation has been only slightly glanced at by Mr. Paley, and is not mentioned in Müller's otherwise admirable critique. Prometheus fell through the pursuit of knowledge; he is in bondage, as man is in bondage to sin; the agonies which he endures bear no fanciful resemblance to the stings of the human conscience when goaded by remorse; and he knows that one born from the descendants of his fellow-sufferer Io shall deliver him. The condition of his release is the death of an immortal, announced to him by Hermes in the following striking words: —

> τοιοῦδε μόχθου τέρμα μή τι προσδόκα,
> πρὶν ἂν θεῶν τις διάδυχος τῶν σῶν πόνων
> φανῇ, θελήσῃ τ' εἰς ἀναύγητον μολεῖν
> Ἀΐδην, κνεφαῖα τ' ἀμφὶ Ταρτάρου βάθη. 1047–50.

"The legend," says Mr. Paley, "which formed the subject of the Prometheus, probably belongs to the most ancient traditions of the human race; but whether mystical and allegorical, or connected in its

origin with primeval revelation concerning the creation of man, must remain undecided. There is much to to be said in favour of the latter opinion." The other two plays which made up the trilogy on this subject, were the Προμηθεὺς πυρφόρος, and the Προμηθεὺς λυόμενος, the latter of which may be supposed to have cleared up the difficulty which meets us in every page of the Prometheus Vinctus, we mean the position of Ζεὺς as a fierce, revengeful, and inexorable tyrant. The school of theology to which Æschylus belonged, recognised in the empire of Zeus the commencement of a happier era, the reign of mildness and mercy, and, if we may say so without profanity, of "peace on earth and goodwill towards men," with which the plot of the Prometheus Vinctus seems strangely at variance. "We must suppose that, at the end of the piece, the power and majesty of Zeus, and the profound wisdom of his decrees, are so gloriously manifested that the pride of Prometheus is entirely broken."* Hermann, it may be remarked, entirely refutes the opinion of Müller, that a third actor appears in the opening scene of this drama. Prometheus himself was represented by a huge effigy, while the person addressed as Βία in verse 12. is a mere mute.†

We now come to the Supplices, one of a trilogy entitled the Danaïs, of which the other two plays were the Ægyptii and the Danaïdes. The trial and acquittal of the women for the murder of their hus-

* Müller, Lit. of Anc. Greece, ch. 23. † Paley.

bands formed the subject of this trilogy. We have already stated that the Supplices was written after the return of Æschylus from his first visit to Sicily; and we are probably not wrong in fixing the date somewhere between 465 and 460 B.C. Müller supposes that various expressions in it bear reference to the alliance with Argos, and impending war with Egypt, Egypt, B.C. 461.* But this system of determining dates is very apt to mislead. Of the play itself there is little to be said. Whether the chorus consisted of twelve suppliants or of fifty, is not very material. They fail to excite our sympathy in the slightest degree, though the songs put into their mouths are many of them uncommonly beautiful, and the speech of Danaus (l. 957) is perhaps as truly poetical as anything which Æschylus has written.

The grand trilogy of the Orestea now remains for us to notice. Of all that has been written on this subject, probably Müller's dissertation is the best; but the deep philosophical speculations of both Müller and Schlegel would be out of place here. We shall content ourselves with a few brief remarks on the various characters portrayed. There is a wide difference between the Homeric and Æschylæan Agamemnon. The former provokes our hatred, the latter our contempt. The pride, injustice, and intolerable arrogance of the one, stand in marked contrast to the weak-minded and almost childish exultation of the other. Though we detest his

* See Thuc. l. i. 102. 104.

murderers, we are not shocked at his death; for he has previously forfeited our sympathies by the sacrifice of Iphigenia. And though a cloud of gloom and horror and despair presses heavily upon us throughout the entire piece, there is no one individual in whose fate we feel much interested, except perhaps Cassandra. This is a peculiarity shared to some extent by Sophocles, but almost wholly thrown off by Euripides. The characters in the Orestean trilogy are entirely subservient to the myth; our real interest is in speculating on what the gods will ultimately determine to be the destiny of the criminals. It is the principle to which we look, and not the individual. All this, which is of course the reverse of modern tragedy, is signally conspicuous in the trilogy before us, and especially in the two first plays. In the Eumenides a ray of cheerfulness and humanity breaks in at the last; and from the solemn constitution of the Areopagus, an Athenian ought to have returned home with emotions of pride and joy. Unfortunately, however, both for Æschylus and his country, such were not the emotions raised by the spectacle. At the time when this trilogy was exhibited, the democratic party was uppermost at Athens; the Areopagus, with its ancient privileges, was hateful to them. In spite of the efforts of Æschylus, the ancient jurisdiction of that court in questions of homicide was taken away from it much about the same time*, and the poet

* This fact has been strenuously denied by other writers. See Drake's Eumenides, Introduction, part ii.

went a second time into Sicily, where, as we have before stated, he died at Gela, in the year B.C. 456. Each of the three plays which together compose the Orestea, is much more complete as a tragedy than any of his other works: the third actor has been introduced; and the plot is more regularly constructed. "Though only the secondary character (in the Agamemnon), the chief interest centres in Clytemnestra. Subtle, proud, daring, resolute, and an accomplished hypocrite, she disguises a long cherished hatred of her lord—resulting from the sacrifice of their daughter at Aulis—under the guise of a love-sick affection. The murder being perpetrated, she throws off the mask, and not only avows but glories in the deed, as an act of just retribution. With all this she is not the abandoned and shameless adulteress, but the deeply injured wife and mother; not the merely vindictive and ferocious homicide, but the sophist who can justify, and the moralist who can reason on her conduct." (Paley.) This, however, seems rather too favourable a picture in the opinion of other writers. Orestes is very much a passive instrument in the hands of destiny. He displays, as Paley truly observes, very little vindictiveness towards his mother, and puts her to death solely in deference to the peremptory commands of Apollo. There is something unpleasantly masculine in the character of Electra. She takes too much after her mother Clytemnestra; and we cannot but suspect that under the same circumstances she would have acted in the same way. The Furies themselves

probably typify what we at present denominate superstition, the unreasoning conscience which will frequently torment a man who has committed the most innocent and even laudable homicide. By the equality of votes at the trial, is signified, says Müller, "that the duty of revenge and the guilt of matricide are equally balanced, and that stern justice has no alternative: but the gods of Olympus being of the nature of man, and acquainted and entrusted with the personal condition of individuals, can find and supply a refuge for the unfortunate who are so by no immediate guilt of their own."

The difficulty of Æschylus as a writer is of a wholly different kind from what we experience in Sophocles or Euripides. With these the principal difficulties with which we have to contend are those of construction; in Æschylus the construction is usually simple. But there are several causes which conspire to make him on the whole the most obscure of extant writers. The first of these is the mystic character of his religious belief. Æschylus was a Pythagorean, and it is quite impossible for the uninitiated to enter fully into the spirit of much that he says on the subject of God, human nature, and fate. Secondly, he was by nature what we should now, perhaps, call a lover of the marvellous. He was a genuine believer in apparitions, prophecies, and omens; and he loves to speak of these in the vague and shadowy language which their nature seems to demand, but which, as Paley says, is not conducive to the formation of a lucid style. In the

third place is to be mentioned his love of figurative language — in which he surpasses all his contemporaries except Pindar — and his attachment to *équivoques*, which has been noticed both by Müller and Paley, such as Sept. c. Th. 930. and 950. Fourthly, he is difficult (and this of course is the great difficulty to young students) from grammatical carelessness. "Nominatives standing alone without their verbs, clauses cut short by aposiopesis, the frequent use of particles which have a force depending entirely on something to be mentally supplied, and anomalous constructions and unusual meanings of words, are also frequent causes of perplexity." Fifthly, no doubt his grandiloquence and inflated epithets, though not a direct source of difficulty, are an indirect one, by fatiguing the mind and forcing it to stand constantly on the alert to discover something more than is really meant. But the general style of Æschylus, we mean his syntax, is peculiarly simple, and rather epic than dramatic, as any one may see who reads the purely narrative speeches in the Prometheus Vinctus, the Septem contra Thebas, and the Persæ.

The general tenor of Æschylus's poetry is well contrasted with that of Sophocles in the following passage: "We might almost call Æschylus the poet of the gods, Sophocles the poet of mankind. The one deeply studied the laws of divine action; the other sounded the depths of the human heart. To reconcile the old law of inexorable justice with the newer law of mercy, seems to have been the

leading idea of Æschylus. To improve humanity by holding up to admiration the finer qualities of justice, fortitude under affliction, sympathy with distress, firmness in duty, and generally all practical goodness, was the cherished object of Sophocles." *

* Paley.

CHAP. VII.

SOPHOCLES.

SOPHOCLES, the son of Sophilus, was born at the Attic demus or village of Colonus, in Ol. 71. 2., B. C. 495. At the age of fifteen, he was selected, on account of his personal beauty, to be exarchus of the chorus which sang the poem in honour of the battle of Salamis. In his twenty-seventh year, he made his first appearance as a tragedian, becoming a competitor for the tragic prize with the established head of Athenian literature, Æschylus. The young poet won the prize, by the award, as it is said, of Cimon, with the play of the Triptolemus — a piece in which the Eleusinian hero is celebrated as promoting the cultivation of corn, and humanising the manners of even the wildest barbarians. Twenty-eight years after this event, Sophocles brought out the Antigone, the earliest of his extant plays; and in consequence of the general admiration which it excited, he was elected one of the ten Strategi, with Pericles and Thucydides, for the ensuing year — a curious manner, as it would seem to us, of rewarding literary eminence. In this capacity, Sophocles aided in carrying on the war against Samos, B. C. 440, 439; and it was on this occasion that he made the acquaintance of Herodotus, who was then living at

Samos. The whole number of plays attributed to Sophocles is not less than 130. Böckh, however, reduces these to between 70 and 80, while Müller thinks it possible that as many as 113 may be genuine. With this question we have little to do; for we undoubtedly possess the best of those which he wrote. Of the remainder of his life, extending as it did over thirty-four years, we know very little. In 413 B. C. he was appointed one of the *πρόβουλοι*, or board constituted immediately after the Syracusan expedition to devise expedients for meeting the existing emergencies. Two years after this, he gave in his adhesion to the plans of Periander for establishing the Council of 400—a policy which, according to Aristotle, he defended on the ground of expediency.* The story related in Cicero De Senectute concerning his reading the Œdipus Coloneus to his judges, is said to be a fabrication. He died in the beginning of the year 405 B. C.

The chronological order of his extant plays is stated by Müller as follows:—Antigone, Electra, Trachiniæ, Œdipus Rex, Ajax, Philoctetes, Œdipus Coloneus. Of these, the first and the last are, perhaps, the most general favourites. Yet there is something in the classic delineation of the female character by Sophocles, which is never wholly satisfactory: either it wants softness, or it wants nobility. Chrysothemis and Ismene, Electra and Antigone, are all instances of this truth. Such a

* *οὐ γὰρ ἦν ἄλλα βελτίω.* (See Arist. Rhet. iii. 18.)

conception as Shakspeare's Queen Catharine seems to have been impossible to the Grecian dramatists. The nearest approach to that union of tenderness and strength which modern readers desiderate, is to be found in Iphigenia. For this reason, though the Antigone possesses rare and peculiar merits, we cannot help thinking it better suited to an Athenian than to an English audience. The description of Creon at the end of the play is, indeed, one of the very happiest efforts of dramatic art; but his long conversations with Antigone partake something of the character of scolding, and prevent us from feeling all that love and sympathy for his heroine which the poet intended to excite.

In excellence of plot the Electra is surpassed only by the Œdipus Tyrannus. There is, perhaps, a little too much resemblance in the machinery which brings about the premature exultation of Clytemnestra, and the premature exultation of Jocasta; but the art is almost equally admirable in both. It has been finely observed by Müller, that a trait is introduced in the character of the former which would never have occurred to the mind of Æschylus, namely, the outburst of maternal tenderness when she first hears of the supposed death of Orestes, and which takes precedence of every other feeling in her bosom. The discovery of the lock of hair by Chrysothemis, and the damp which Electra throws upon her sudden joy, is skilfully narrated; while the ultimate *περιπέτεια* of the play, turning as it does on recognition of brother and sister, is one of those few scenes in which

Sophocles has drawn upon that deep fund of pathos which he evidently possessed. In fact, viewing it in the pathetic light, we know not whether we should not be justified in placing the Electra at the head of his extant tragedies.

The Trachiniæ is confessedly an inferior production. "The play of the Trachinian women," says Schlegel, "seems to me so far inferior in value to the other extant plays of Sophocles, that I wished to find something to favour the conjecture that this tragedy was composed in the age indeed, and in the school of Sophocles, but by his son Iophon, and was by mistake attributed to the father. There are several suspicious circumstances, not only in its structure and its plan, but even in the style of writing: different critics have already remarked that the uncalled-for soliloquy of Dejanira at the commencement has not the character of the Sophoclean prologues. Even if, in the general structure, the maxims of this poet are observed, it is but a superficial observance; the profound mind of Sophocles is missing. But as the genuineness of the poem seems never to have been called in question by the ancients, and since, moreover, Cicero confidently quotes the sufferings of Hercules from this drama* as from a work of Sophocles, we must, perhaps, content ourselves with saying that the tragedian has in this one instance remained below his usual elevation."

The Œdipus Tyrannus is one of the grandest

* Tusc. Disp. b. ii. ch. viii.

exemplifications in all literature of the vulgar proverb, that pride goes before a fall: —

> "Tolluntur in altum,
> Ut lapsu graviore ruant,"

might have been said by Claudian with almost as much truth of Œdipus as of Rufinus; but the pride of Œdipus is the pride of a noble nature, which abhors trickery and meanness, and which shrinks not one moment from encountering the awful curses invoked by itself. The utter impossibility of his being himself the guilty person, which so clearly sustains the mind of Œdipus throughout the play, is thoroughly in accordance with human nature in its most generous aspect. But this very sentiment is but too frequently the cause of the most fatal blunders in our judgment of others; and it is quite in keeping with the known character of Sophocles, that the rebuke of this thoughtless though high-minded confidence should have been one of the objects which he proposed to himself in this play. It is not the self-sufficiency of the Pharisee which is here intended to be exposed, but rather that half haughty, half good-natured conviction of immunity from error, which frequently characterises good men.

In this play the *περιπέτεια* and *ἀναγνωρισμὸς* or *ἀναγνώρισις* of Aristotle are perfectly managed. The part of the herdsman is one of the most felicitous devices which fiction has yet contrived; and one of the greatest of English critics* has ranked the

* S. T. Coleridge, Literary Remains.

plot of the Œdipus Tyrannus among the three best with which he was acquainted. It is remarkable, however, that Sophocles did not obtain the prize with this drama, being beaten by one Philocles.*

In the Ajax, Sophocles has approached much nearer to the ideal of chivalry than any other heathen writer; nearer we say, for even here he has not reached it. The good knight would have chosen to die in his harness on some well fought field; nor would the reflection that he was thereby benefiting his enemies have been deemed worth a moment's consideration. This is a defect in that otherwise glorious speech commencing at line 430., which we must always deplore. Independent of this deficiency, the Ajax is one of the sublimest compositions of antiquity.

In his Philoctetes, Sophocles has attempted a very different species of composition. The interest is very little dependent on diversity of incident, but consists almost entirely in development of character. Neoptolemus, at first persuaded by the consummate art of Ulysses, and then reappearing in his natural character and refusing to be a party to the deceit, is the central figure of the picture, while on either side Philoctetes, with his touching patience and simple anxiety (in which every reader shares) about his vow, and Ulysses, with his calm, cold, sophistical reasoning, make up as finely contrasted a group as the imagination can require. This, it is to be remarked,

* Böckh, de Trag. Græc. cap. xi.

is the only one of the extant plays of Sophocles in which the *περιπέτεια* is effected by the *deus ex machinâ*, or intervention of a god.

We now come to the crowning labour of the poet's life—the serene and stately drama of the Œdipus at Colonus. As we have above stated, the story of his having read this piece to his judges, to refute a charge of insanity brought against him by his own son Iophon, is now generally considered to be a fiction of antiquity.* But at all events we do not and cannot wonder at the effect attributed to the drama itself: a more cheerful and happy tone runs through the whole play than in the Eumenides of Æschylus. Even the opening lines would seem scarcely intended to excite our commiseration; there is a placidity about them which rather challenges our envy, while the reply of Antigone to her father's first question as to what was the character of the spot at which they had arrived †, at once sheds a pleasant hue over the scene, and leads us to anticipate a happy event. The action of Pallas in the older play is here assigned to Theseus, than whom Attic genius never created a more gallant and noble character. The Furies, we must remember, had already been appeased; and their grove is pictured in that immortal song, which no man, comparatively ignorant

* Theatre of the Greeks, p. 75.

† *χῶρος δ' ὅδ' ἱερὸς, ὡς σάφ' εἰκάσαι, βρύων*
δάφνης, ἐλαίας, ἀμπέλου, πυκνόπτεροι δ'
ἔσω κατ' αὐτὸν εὐστομοῦσ' ἀηδόνες.

Œd. Col. 16.

of the language, can read without rapture. The whole play from first to last is calm and quiet. The aged king who had rushed forth frantically from the scene of his accursed pollution, has regained his peace of mind, and his self-respect; he is tended by the most affectionate of daughters; and he prepares joyfully to lay down his life under circumstances from which lasting welfare shall accrue to the people who have deceived him.

Such is the character of the last production of the last great poet of Greece. In the estimation of his contemporaries, Sophocles ranked high; he was styled "the Attic bee." And the opinion put forward by Valcknaer relative to Plato's disparagement of him seems to have been satisfactorily refuted by Böckh.* His development of tragedy, by the addition of the third actor, has been already noticed; and it must, we think, be admitted that his style is an improvement on that of his predecessor. Müller indeed, professes to think it nearer to the style of prose than that of Æschylus: it is certainly much more artificial; yet it would seem better suited, notwithstanding, to the requirements of the drama in its improved stage. The dialogue of Sophocles is on the whole more pleasing than that of Æschylus, and his metrical flow more varied and ingenious. It is to be observed that he was the first extant writer who introduced the practice of cutting off a vowel at the end of an iambic line—in imitation, it is said, of the poet

* De Trag. Græc. x., ad Plat. Legg. p. 182.

Callias; and according to Hermann, the Œdipus Tyrannus was the first in which this elision appeared.* But in the Electra and Antigone, both of which are said to be prior to the Œdipus, we do find lines of this description.† Böckh thinks this a reason for assuming that the Electra was of later date than the Œdipus, and that Sophocles brought out a second edition of the Antigone. The most numerous instances occur in the former — no less than five — which is a kind of evidence that our author was then pleased with a novelty which he afterwards partially discarded. But the argument is not worth much.

* "Eam elisionem, Athenæo auctore, abjudicare debemus ab omnibus tragicorum fabulis, quæ ante Sophoclis Œdipum editæ sunt."— *Elisio. Doct. Met.* pp. 16. *et seq.*

† El. 1017., Ant. 1031.

CHAP. VIII.

EURIPIDES.

EURIPIDES, the son of Menarchus and Clito, of the demus of Phyle in the Acropid tribe, was born in the year B. C. 485. The traditions about the meanness of his birth are now generally exploded, though we cannot help fancying that there must have been some foundation for the taunts of Aristophanes; and yet it is said that while a boy, he was appointed to an office for which noble blood was indispensable; also he was taught rhetoric by Prodicus, who was considered to take none but aristocratic pupils. His first play, the Peliades, was acted B. C. 455; and he first gained the tragic prize B. C. 441. From this period he continued to exhibit plays down to the year 408 B. C., when he quitted Athens for the court of Archelaus king of Macedon: it was there that he died two years afterwards, B. C. 406, being, as some say, torn in pieces by the king's dogs. Scandal has been busy with the name of Euripides; but the industry of modern scholars has been successful in refuting the majority of those silly stories which entertained their grandfathers. In Hartung's "Euripides restitutus," and in Keble's "Prælectiones Academicæ," will be found a very sufficient rebuttal both of his having hated women too much, and of

his having been excessive in his love for them. Of the actual daily life of Euripides we know but little: that he was a diligent disciple of Anaxagoras is generally agreed; he is said also to have been a great book collector, and to have first introduced a manuscript of Heraclitus to the notice of Socrates.

It does not fall within the scope of our present work to subject each of his plays to very accurate criticism. Euripides is styled by Aristotle the most tragic (*τραγικώτατος*) of poets*; and although

* Poet. 26.:—Καὶ ὁ Εὐριπίδης, εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός γε τῶν ποιητῶν φαίνεται. The following is the opinion of Quintilian, Inst. Orat. x. 1.:—"Tragœdias primus in lucem protulit Æschylus, sublimis et gravis, et grandiloquus sæpe usque ad vitium, sed rudis in plerisque et incompositus; propter quod correctas ejus fabulas in certamen deferre posterioribus poetis Athenienses permisere, suntque eo modo multi coronati. Sed longe clarius illustraverunt hoc opus Sophocles atque Euripides, quorum in dispari dicendi viâ, uter sit poeta melior, inter plurimos quæritur. Idque ego sane, quoniam ad præsentem materiam nihil pertinet, injudicatum relinquo. Illud quidem nemo non fateatur necesse est, iis qui se ad agendum comparent, utiliorem longe Euripidem fore. Namque is et in sermone (quod ipsum reprehendunt, quibus gravitas et cothurnus et sonus Sophoclis videtur esse sublimior) magis accedit oratorio generi; et sententiis densus, et in iis, quæ a sapientibus tradita sunt, pæne ipsis par; et in dicendo et respondendo, cuilibet eorum, qui fuerunt in foro diserti, comparandus. In affectibus vero cum omnibus mirus, tum in iis qui miseratione constant, facile præcipuus."

Compare with the above the following passage from Longinus xv. 3.:—Ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης, δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγῳδῆσαι, κἀν τούτοις, ὡς οὐκ οἶδ' εἴ τισιν ἑτέροις, ἐπιτυχέστατος· οὐ μὴν ἀλλὰ καὶ ταῖς ἄλλαις ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος. Ἥκιστά γέ τοι μεγαλοφυὴς ὤν, ὅμως τὴν αὐτὸς αὑτοῦ φύσιν ἐν πολλοῖς γενέσθαι τραγικὴν προσηνάγκασε.

it may be to a certain extent questionable how far this epithet be a just one, yet there can be no doubt that it points to a peculiarity which it is in vain for his detractors to gainsay. "He has approached nearer to the fountain of tears," says Keble, "than any other tragedian." This, as the testimony of one by no means disposed to flatter Euripides, must be held to be conclusive.

Critics differ very widely as to the comparative merit of the extant dramas; on the whole we believe we may safely follow the judgment of the author of the "Prælectiones" in considering the Medea, the Hecuba, and the Alcestis, as his three most striking and accomplished performances. The Hippolytus, the two Iphigenias, and the Troades, have all been pronounced by competent judges as excellent. It is a controversy into which we are not careful to enter. The plays of Euripides present so few distinct salient points that their merits and their defects are much alike throughout.

We must never forget that Euripides was an intimate friend of Socrates; it is therefore idle to suppose that he belonged in reality to the school of the Sophists. If we remember that he was a pupil of Anaxagoras, we shall scarcely be willing to suppose that he doubted the immortality of the soul. But Euripides lived in an era in which simple faith was out of fashion. The old Greek world, during its summer of civilisation and literature, is to be measured by generations instead of by centuries. Changes, which in modern times are effected in 300

years, were then effected in thirty; and it is scarcely too much to say, that there was at least as much difference between Æschylus and Euripides as between Shakspeare and Coleridge. In the days of Euripides men were beginning to look at every question through the medium of metaphysics. He seems to a certain extent to have caught the jargon without the deeper meaning; but, at the same time, he had his own peculiar views on the subject of the dealings of God with man. He appears to have thought that whatever was was right; but that, at the same time, it was totally impossible to fathom the ways of the Deity. This theory would seem to show itself in many of those half-sneering, half-desponding apophthegms, for which Euripides is famous. He felt to the full the significance of the well-known lines, —

> " In parts superior, what advantage lies ?
> Say, for you can, what is it to be wise ?
> 'Tis but to know how little can be known,
> To see all others' faults, and feel our own."

Surely the spirit of this is the very spirit of Euripides. Unfortunately, however, the mind which has once drifted away from the sure anchorage of traditional and hereditary religion, is but too prone to fall into worse errors than even the disparagement of intellectual exertions. Such a man is ever apt to surrender himself to the illusions of a heated imagination, and, having deserted the wisdom of ages, is driven to lay heavier stress upon the wisdom of the moralist.

Thus Euripides, too, only shows himself the advocate of expediency: —

ἡ γλῶσσ' ὀμώμοκ', ἀλλὰ φρὴν ἀνώμοτος. Hipp.

Such are the class of expressions which earned him an evil reputation among the more earnest-minded of his contemporaries, and which alone, perhaps, enabled Aristophanes to assail him with effect.* He appears, indeed, to have been in that state of mind, which kicks against the pricks of theological difficulties, and seeks refuge from their hardness, now in a kind of elegant pantheism, and now in downright reproaches against the divine injustice.

ἀρετῇ σε νικῶ, θνητὸς ὢν, θεὸν μέγαν,
ἀμαθής τις εἶ θεὸς, ἢ δίκαιος οὐκ ἔφυς. Herc. F. 346.

If, however, we couple sayings like this with the humble and pious tone which Euripides has assumed in the Bacchæ, it will, perhaps, after all, remain a doubtful question, how far they were the ebullitions of deliberate atheism, and how far an enunciation of the popular belief in gods "passionate, revengeful, and unjust," which characterised the popular theology of Athens.

Valcknaer and Hartung have laboured with considerable success to prove that Euripides had nothing in common with the sophists and demagogues of the period, whom, on the contrary, he always took every

* Hartung, cap. iv. ad. init. We cannot agree with Hartung that the gibes of Aristophanes did Euripides *no* harm whatsoever.

opportunity of chastising. And indeed there are a great variety of passages to be collected from his works, which would have been anything but flattering to the Athenian democracy; e. g.

ἑνὸς πρὸς ἀνδρὸς	
. ἐξέδυ δίκης.	Suppl. 412.
Ἀγάμεμνον εἶναι σοφοί.	Hec. 1169.
οἶμοι κοσμοῦσι.	Ion. 832.
ἦ πολλὰ σοφός.	Med. 579.

Euripides, notwithstanding his defects, was the most universally admired of the ancient poets. Cicero was one of his most devoted adherents, and, it is said, was reading the Medea at the moment of his death. It is impossible, therefore, to doubt that many of his faults have been exaggerated, and many of his peculiarities misunderstood. His leading deformities have been reduced by Mr. Keble to four: — first, his oratorical frigidity; secondly, his scepticism; thirdly, his hatred of women; and, fourthly, the weakness of his choral parts. On the second of these heads we have already said sufficient. On the third we can only refer our readers to the afore-mentioned writer Hartung, and the author of the critique now under observation, while the fourth we prefer to reserve to a future page. To the first we propose to devote a few observations. "Shakspeare," says Keble, "gives to his characters attributes, which are *propria;* Euripides those which are *communia:* that is to say, the grief of Medea and Iphigenia,

though beautifully described, is still not different from the grief of any other women in the same circumstances." This is a very fine observation; but we are half inclined to doubt whether it may not be turned against himself. To illustrate what he means by oratorical frigidity, he compares the speech of Jason on hearing that he is deprived of his children, with that of Macduff, the latter of which he has translated into most elegant Latin.

Now it appears to us that Jason would naturally express himself in a different manner from Macduff. In the first place, the relations between Jason and Medea, and Macduff and Lady Macduff, were completely unlike. There was nothing at all domestic and innocent about the former. It is quite natural that a man who has formed a vicious connexion, should moralise in a certain artificial manner on its dissolution, or on its consequences. In fact, he would be the imperfect artist who should introduce the passionate lover of a Medea, lamenting after the same fashion as an ancient British chieftain.

It is also to be observed, that to whatever extent the highly educated critic may object to this same oratorical frigidity, it is by no means an obstacle to great and enduring popularity. No ancient poet has written so many quotable things as Euripides; and we find that among modern poets also, this is one great source of lasting reputation. Many of our most familiar English quotations are derived from second and third rate productions. Witness Addison's "Cato,"

Pope's "Essay on Man" (which, however great its merits, is scarcely great as a poem), and very many dramas of the 18th century. The sort of popularity which Euripides obtained is obtainable by any one who writes for the masses. He "sought," says Keble, "to bring poetry down to common life, as Socrates did philosophy;" but he sought it in a totally different manner. Socrates sought to state deep truths in a homely manner; Euripides, to state homely truths in an apparently deep manner. This latter is the secret of his popularity: common-place thoughts, put tersely and epigrammatically, are what attract the vulgar; and Euripides has given us these sort of apophthegms on every conceivable subject interesting to humanity — birth, death, and marriage, — heaven, earth, and Hades — politics, poetry, and law, — on one and all of these subjects, some semi-philosophic observation is dropped by Euripides. Every young Athenian who declined the labour of investigating the mysterious utterances of Æschylus, or found no attraction in the deep calm of Sophocles, could still quote to his companions such passages as this,

τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν
τὸ κατθανεῖν δὲ ζῆν;

or again,

. . . τοὺς θεοὺς ἔχων τις ἂν
φίλους, ἀρίστην μαντικὴν ἔχοι δόμοις.

or else,

. . κακῶς ζῆν κρεῖσσον ἢ θανεῖν καλῶς;

or, in nobler terms,

. πᾶσι γὰρ
Ἕλλησι κοινὸν μ' ἔτεκες, οὐχί σοι μόνῃ.

These are but a thousandth part of those neatly put platitudes which would have naturally rendered Euripides a favourite in an age when writing was unknown, and when memory alone was depended on.

A careful comparison of the merits of the three tragedians has been given us by Benloew, in which we think the palm is with justice awarded to Sophocles. In regard to the chorus, it is clearly shown that in this poet only does it occupy the position which the idea of the Greek drama requires, while in Æschylus there is still too much of the dithyrambic element remaining, and Euripides manifests in his monodies a disposition to return to it.* In Sophocles the chorus occupies its true place. It neither causes the action, nor shares in it (*συναγωνίζει*), but merely gives a kind of summary of each act, with a running commentary upon it. The *cantica soluta* were divided by grammarians into *ἀνομοιόστροφα* and *παρομοιόστροφα*, and even in Sophocles this had attained a distinct form and shape, under the name of hyporchemata (Trach. 205., cf. 693., Philoct. 394. 827.); but there is a wide difference between these choruses and those of the same kind in Euripides,

* "Atque velut a dithyrambo initium ceperat tragœdia, in dithyrambo etiam conquievisse videtur, quippe quum Monodiæ, illa recentioris tragœdiæ lumina, sæpe sine antistropharum responsione (*ἀπολελυμέναι*) proferantur." — *Keble*.

L. of C.

the former being of a tumultuous and sweetly musical character, the latter what would be called *γνωμικά*, or, in modern phrase, prosaic and sententious. In the matter of metre the same superiority is justly claimed by Sophocles. In his choruses Æschylus inclines too much to the use of the dochmiac, Euripides of the glyconic. The latter foot is scarcely ever to be found in Æschylus, and was judiciously introduced by Sophocles to temper the severity of his predecessor; but Euripides runs riot in it. In the iambic metre there is perhaps room for greater difference of opinion; we certainly prefer the easy and varied flow of Sophocles to the grand monotony of Æschylus; but we are not certain that we prefer the versification of the former to that of Euripides: the *sesquipedalia verba* of the one are at all events infinitely more tiresome than the short syllables of the latter; but there are certain definite irregularities in his verse, which are as unpleasing to the ear as antagonistic to the rules of the Greek language — such as the anapæst in the first foot not confined to a single word, and the frequent transgressions of the ordinary rules of quantity*, as also the use of abnormal compounds, as also *δυσθνήσκω*, *σταδιοδραμοῦμαι*, *συνασοφῶ*, *κ.τ.λ.*

In the matter of dialect, Æschylus is more fertile in Ionicisms, owing to the more epic style of his poetry; Euripides, on the contrary, is more apt to fall into Doricisms, especially in his monodies.

* We may instance *γέννᾱ*, Hec. 160.; *ᾄδιον*, Supp. 1101.; *παλαιόν*, Elect. 479.

In the construction of his sentences, Æschylus is much the most simple of the three. He loves short sentences, and makes no display of dialectic. In his dialogues, many of his speeches have more the air of soliloquies than of an address to another person. His want of art is marked by the recurrence of such expressions as *ἥκω καὶ κατέρχομαι, κ.τ.λ.** : Euripides, on the contrary, is full of oratorical rotundity and diffuseness. Sophocles is, in some sense, a medium between these two. If we were to seek to express his peculiarity in one word, we should say he was compressive ; that is to say, he endeavours to throw as much meaning into what he says as he possibly can—every word he uses is pregnant with more than meets the eye. In this way he sought to exercise the intellect of his audience.† The ancients compared Sophocles to the sweetness and strength of good wine : —

οὐ γλύξις, οὐδ' ὑπόχυτος, ἀλλὰ Πράμνιος.

The first in point of time of the extant plays of Euripides is the Alcestis (B.C. 438.). It is said to have been originally a satyric drama added to a trilogy of tragedies.‡ Upon this hypothesis, the farcical elements which it contains become perfectly

* The reader, however, should hear Æschylus in his own defence, by referring to Aristoph. Ranæ. l. 1128. *et seq.*

† Marks of this intention are to be found in his constant use of crasis and the elision of the final syllable of a verse, by which means he avoided the use of many little words, which to Euripides was rather welcome than otherwise.

‡ See above, p. 43. note.

ntelligible, and the behaviour of Hercules natural and appropriate. The shortness of the drama and the simplicity of the plan, which requires only two actors, would convince us that it was not one of the regular tragedies.

In 431. B.C. was exhibited the Medea, which in the opinion of many is the best of all the poet's performances. The character of Medea herself is very finely drawn; and though the murder of the children is perhaps in excess of the legitimate bounds of tragedy, yet Medea's language is interspersed with so much that is touching and natural, that we are less shocked than might be expected:

φεῦ, φεῦ, τί προσγελᾶτε μ' ὄμμασιν, τέκνα;

The mother is here shown not one whit less strongly than the incensed enchantress; and it is the union of these two characters which constitutes the great interest of the play.

The Hippolytus, one of the best plays of Euripides, was brought out B. C. 428. The passion of Phædra for her stepson is just one of those monstrous subjects, the adoption of which betokens the decline of the drama in any country. The play, however, is as good as it was possible to be under these circumstances. The character of Hippolytus himself is beautiful in the extreme; and his destruction through the anger of Venus, whom he had despised, inculcates a high moral lesson.

The Hecuba is a play which exhibits many of the best and many of the worst characteristics of Euri-

pides's poetry. It is full of elegant tenderness; but the characters are not well sustained, and the action is faulty. The sacrifice of Polyxena and the murder of Polydorus would have sufficed separately for the catastrophe of the piece, whereas they are here drawn in together, and seem to point to a second symptom of decline which was now beginning to show itself in Euripides, namely, the multiplicity of incidents which he crowded into his dramas. The Hecuba was exhibited somewhere about the year 424 B.C.

The only interest of the Heracleidæ is to be found in its political bearing. "The generosity of the Athenians to the Heracleidæ is celebrated in order to charge with ingratitude their descendants, the Dorians of the Peloponnese, who were most bitter enemies to Athens; and the oracle which Eurystheus makes known at the end of the play, that his corpse should be a protection to the land of Attica against the descendants of the Heracleidæ when they should invade Attica as enemies, was obviously designed to strengthen the confidence of the less enlightened portion of the audience in regard to the issue of this struggle. The drama was probably brought out at the time when the Argives stood at the head of the Peloponnesian alliance, and it was thought probable that they would join the Spartans and Bœotians in their march against Athens, about Olymp. 89. 3. B.C. 421."*

In the *Suppliants*, brought out B.C. 420, we have

* Müller.

the first evidence of another downward tendency, that, namely, of relying for success upon scenic effect rather than histrionic or dramatic excellence. The burning of the dead bodies and the immolation of Evadne were probably conducted with great pomp and with all the resources of the theatre. There is supposed to be a political allusion in this play also, to the battle of Delium between Athens and Thebes, B.C. 424, when the latter refused to give up the dead bodies for sepulture.

The *Ion* is one of the few plays of Euripides remarkable for the excellence of plot. Creusa, the daughter of Erectheus, King of Athens, and wife of Xuthus, had before her marriage become mother of Ion by Apollo. The boy was separated from his mother, entrusted to the care of an old woman, and brought up as a priest of Diana. Apollo, wishing to secure to him the sovereignty of Athens, persuades Xuthus, by means of an ambiguous oracle, that he is his own natural son, begotten before his marriage with Creusa. The latter, enraged at the discovery, and also at the design of making a bastard king of Athens, endeavours to poison him. A recognition, however, is brought about between mother and son, by means of the old nurse; and Xuthus, continuing in his delusion, receives Ion with joy, and the piece terminates happily. Ion is clearly an exception to the general tenor of Euripides's plays. Aristotle called him the most tragic of poets, not, indeed, meaning what we should mean by such an expression, but that his plays came nearer to his own definition

of tragedy than any others.* His dictum is that a tragedy terminates unhappily; and many critics seem to have given themselves unnecessary trouble in explaining why Aristotle spoke thus of Euripides, from not observing that he is only referring to the preceding context. We should never lose sight of the fact that the ancients treated their subjects in the most strictly scientific way. Every sentence depends more or less on what has gone before; and a word that has once been used in a technical sense is used so throughout the treatise: in the passage quoted, the word "tragic" has only the technical signification given above; and we should doubt indeed whether in classical Greek it ever bore any other.

The Hercules Furens is characterised by the same faults as the Hecuba, namely, the double action, in the rescue of the children of Hercules from Lycus, and in their subsequent murder. The goddess of madness was represented on the stage in this piece,

* See Poetics, ii. 12. The meaning of Aristotle here is well drawn out in an article in the *Classical Museum*, No. 1.; we shall give the substance of it as briefly as possible. If we couple the words in Aristotle's famous definition of tragedy, viz. δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν, with the two following—Ὡς δ' ἁπλῶν εἰπεῖν φοβερά ἐστιν ὅσα ἐφ' ἑτέρων γιγνόμενα ἢ μέλλοντα ἐλεεινά ἐστι· (lib. ii. 5. 12.); and καὶ τοὺς ὁμοίους ἐλεοῦσιν κατὰ ἡλικίαν, κατὰ ἦθη, κατὰ ἕξεις, κατὰ ἀξιώματα, κατὰ γένη· ἐν πᾶσι γὰρ τούτοις, μᾶλλον φαίνεται καὶ αὐτῷ ἂν ὑπάρξαι. Ὅλως γὰρ καὶ ἐνταῦθα δεῖ λαβεῖν ὅτι ὅσα ἐφ' αὑτῶν φοβοῦνται ταῦτ' ἐπ' ἄλλων γιγνόμενα ἐλεοῦσιν (lib. ii. 8. 13.)—translating φόβος, "fear" and not terror, and κάθαρσις, "pleasurable relief from," we shall easily understand Aristotle's critique on Euripides. Neither of his predecessors wrote in a manner so nearly touching ourselves.

and must have produced a surprising effect. The date of the Hercules Furens is about 420 B.C.

The subject of the Andromache is well chosen. The widow of Hector, as the slave and concubine of Neoptolemus in Epirus, might have been worked up into a most interesting and affecting picture; yet it is not an interesting play. The incidents are numerous without being complicated; and the moral, if there be one, but faintly brought out. The misery caused by Hermione, doubtless, pervades the whole piece; but it is nevertheless scarcely the prominent feature. In its political bearing it is a direct attack upon the Spartans, and seems to contain allusions to the circumstances narrated by Thucydides (lib. v. 45.). The date of this play is about 418 B.C.

The Troades, which was brought out B.C. 415, is totally deficient in dramatic interest, but was a magnificent spectacle. Some have classed it with the very best efforts of Euripides; and that it contains some of his very best poetry will hardly be denied by any one.

The Electra, the worst of all the poet's productions, was brought out about the year 413 B.C. The subject is the same as that of the Choephorœ of Æschylus and the Electra of Sophocles. Schlegel gives us an excellent critique of the three plays, though he has hardly pointed out with sufficient distinctness the remarkable superiority of Sophocles, whose distinctive excellence as an artist is nowhere so clearly manifested. Euripides has failed entirely. The characters of Ægisthus and Clytemnestra are totally

spoiled, and the tragic element completely eliminated. Was Euripides oppressed by a consciousness of inferiority to his two great predecessors? It is the only excuse that can be made for him.

The Helena is founded on an old legend handed down by Stesichorus, that the Helen who crossed to Troy was an εἴδωλον of the true Helen, who had never left Greece. In Euripides she is supposed to have got no further than Egypt, and to be persecuted there by the addresses of the young king, from whom she is at length rescued by Menelaus. The Helena was exhibited B. C. 412.

The Orestes and the Phœnissæ are rather dull plays. The first was produced about the year 408 B. C., the second a very little while after. The subject of the former is the punishment of Orestes for matricide, by a decree of the Argive senate. Menelaus, who ought to have rescued him, deserts him; Helen, whom he threatens to slay, is taken up to Heaven; and Hermione, whom he seeks to kill in her place, is given to him as wife by the Dioscuri, who promise to deliver Orestes from the matricidal curse. The Phœnissæ is full of incident, but palls from its sameness and the absence of anything like plot. The opening scene is fine; but we care little for the character of Antigone in the hands of Euripides.

The Bacchæ, a play not represented till after the author's death, is one of his most interesting works, from the fact that it seems to betoken a change in the religious sentiments of Euripides. The subject of

the play is the punishment of Pantheus; and the poet takes occasion to utter many reflections on the folly of those who would be overwise in their own conceit, and deride what they cannot understand. The subject, probably, occurred to his mind during his residence in Macedonia, where the worship of Bacchus was prevalent.

Schlegel and Müller differ as to the authenticity of the Rhesus; but the question has been so well argued by Valcknaer, that little doubt remains on the subject. The Rhesus is not only wholly unlike Euripides; but it also bears a curious resemblance to the style of Sophocles, which would seem to imply that it is the work of some late imitator of the latter poet. Scaliger has ventured, though dubiously, to ascribe it to Sophocles himself, principally on the ground of the resemblance of the prologue to those of the Ajax, Antigone, and the two Œdipi. This is, however, probably an erroneous view. It is entirely free from the peculiarities of Euripides—*τὸ τραγικὸν, τὸ γνωμικὸν, τὸ ἀκριβὲς, τὸ γλαφυρὸν, τὸ ἐκλέγειν κοινὰ καὶ δημώδη.**

We have purposely reserved to the last our remarks on the two Iphigeniæ, which are in many respects the most beautiful productions of Euripides. The Iphigenia in Tauris was brought out somewhere about the year 411 B. C. In this play, Iphigenia is the priestess of the Tauric Artemis, to whom the barbarous inhabitants of that region

* Valcknaer.

sacrificed all strangers thrown upon their coast. The recognition here between the brother and sister is so contrived as to be surprising without being unnatural; and the deceit of Thoas is, according to the Greek view, not at all unjustifiable. The following remarks of Müller on this drama are so good that we quote them in their integrity:—

"The poet, too, has taken care not to spoil the pleasure with which we contemplate this noble picture, by representing Iphigenia as a priestess who slays human victims on the altar. Her duty is only to consecrate the victims by sprinkling them with water outside the temple; others take them into the temple and put them to death.* Fate, too, has contrived that hitherto no Greek has been driven to this coast.† When she flies, however, a symbolical representation is substituted for the rites of an actual sacrifice‡, whereby the humanity of the Greeks triumphs over the religious fanaticism of the barbarians. Still more attractive and touching is the connexion of Orestes and Pylades, whose friendship is exalted in this more than in any other play. The scene in which the two friends strive which of them shall be sacrificed as a victim and which shall return home, is very affecting, without any design on the part of the poet to call forth the tears of the spectators. According to our ideas, it must be confessed, Pylades yields too soon to the pressing entreaties of his friend, partly because the arguments of

* V. 625. fol. † V. 260. fol. ‡ V. 1471. fol.

Orestes actually convince him, partly because, as having more faith in the Delphic Apollo, he still retains a hope that the oracle of the god will in the end deliver them both; whereas we desire, even in such cases, an enthusiastic resignation of all thoughts to the *one* idea, in which no thought can arise except the deliverance of our friend. The feelings of the people of antiquity, however, were made of sterner stuff; their hardihood and simplicity of character would not allow them to be so easily thrown off their balance, and while they preserved the truth of friendship, they could keep their eyes open for all the other duties and advantages of life." *

The Iphigenia in Aulis was not acted till after the poet's death. The progress of the story and the *dénouement* are admirable. The resolution of Achilles forbids all idea of using compulsion towards his betrothed; and the whole expedition is at a standstill till at length Iphigenia announces herself as a voluntary victim — the noblest *deus ex machinâ* which ancient tragedy can boast. Her character has been objected to on the ground of inconsistency: her lamentations are too rapidly succeeded, it is said, by her resignation; the woman too quickly becomes the heroine — *οὐδὲν ἔοικεν ἡ ἱκετεύουσα τῇ ὑστέρᾳ.* We cannot agree in the justice of this criticism. If it is not unnatural for the same person to lament at first, and to be resigned afterwards, neither is the rapidity with which the change takes place unnatural.

* Lit. Ant. Greece, vol. i. pp. 376, 377

Indeed, there are many instances on record of condemned persons, who, as long as there was the very slightest chance of escape, have spared no solicitation, and have given way to humiliating anguish, but who have nevertheless, when the conviction of their doom became certain, risen from the ground, as it were, in a moment, thrown off all appearance of terror, and assumed the cheerfulness of martyrs. Such appears to be the character of Iphigenia in Aulis, — in our opinion the nearest approach to a modern heroine to be found in classic poetry.

In the Cyclops, Euripides has given us the only extant specimen of the genuine satyric drama. This drama, as we have said above, was usually a kind of facetious epilogue to the tragic trilogy.* The chorus consisted of satyrs; and the adventures of the hero were always those susceptible of laughable treatment. The subject of the Cyclops is the story of Polyphemus.

* But see note on p. 101.

CHAP. IX.

RISE OF COMEDY. — ARISTOPHANES.

THE origin of comedy is radically the same as that of tragedy. But while the latter took its rise from the more urbane and polished element of the Bacchic worship, the former sprang from the rural remains of the old and more homely ritual. This was in Greece undoubtedly the more ancient of the two, and, as more exclusively connected with the generative and fertilising attributes of the gods, lingered longest among the villages and woods, and in the hearts of the agricultural population. The Phallic processions, and the rural celebration of the vintage, contained the elements from which sprung the graceful productions of Aristophanes and Menander. Although, however, the sources from which comedy arose were more indigenous than those which gave birth to tragedy; yet there is no doubt that the embodiment of the former in any permanent shape was posterior to that of tragedy. The honour of being the first *inventor* of comedy is usually supposed to lie between Susarion and Epicharmus. The truth, however, seems to be, that the latter was the first author of *written* pieces, and therefore must technically be admitted to be the first comic dramatist. The date of his birth is uncertain — it was probably about the

year 520 or 530 B.C.; and he was more than ninety when he died. The comedies of Epicharmus were parodies of sacred subjects, and partly also political. Plautus's play of the Menæchmi is said to be founded on one of the dramas of Epicharmus. Phormis and Dinolochus are the other two writers of the Sicilian school whose reputation has been preserved by their contemporaries. The first Attic comedian was Chionides. The titles of three of his plays have come down to us; these were the Ἥρωες, the Πέρσαι ἢ Ἀσσύριοι, and the Πτωχοί. A contemporary of Chionides was Magnes, from whom Aristophanes borrowed the titles of two of his plays, the Frogs and the Birds, and of whom he speaks in a complimentary manner in the Knights.* Cratinus was born at Athens about the year 519 B.C., and died in 422 B.C., having more than once been a successful competitor against Aristophanes and Eupolis. Crates, Phrynichus, and Hermippus lived about the same time. The first was originally an actor in the plays of Cratinus, but afterwards turned author. Aristophanes speaks very highly of him in the Clouds.†

Phrynichus was a man of inferior ability. He is ridiculed by Hermippus and Aristophanes. Hermippus was a great opponent of Pericles; he prosecuted Aspasia for impiety. Eupolis was the immediate predecessor of Aristophanes, and, with Cratinus, seems to have been looked upon as the leading

* Line 518. † Line 537. ‡ Hor. i. Sat. 4, 1, 2.

man of the præ-Aristophanic period.‡ His comedies are very virulent; but as he was a warm admirer of Pericles, no harm came to him during that statesman's lifetime. The time and manner of his death are doubtful; and there is probably no truth in the story that he was thrown overboard by the order of Alcibiades on his way to Sicily in 415 B. C.

It is a very common though by no means a universal opinion, that Aristophanes is on the whole the greatest of Athenian dramatists. To this opinion we ourselves subscribe. The fact is, that ancient tragedy was in want of many materials which contribute to the formation of a complete idea of humanity. To love, it was a stranger *; in its treatment of the relations between heaven and earth, God and man, it was hampered by a cumbrous mythology †, the traditions of which it was as dangerous to neglect as it was difficult to dispose properly. There are marks of what might have been done. We see the outline not filled up; the elements, but not their combination.‡ With comedy, however, this was not the case. With the position of woman in society it could deal readily. Audacious reflections on the gods, which would have ruined a tragedian, were not only permitted but loudly applauded when issuing from the comic mask. The reason of this is very simple. Where the popular creed still retains a firm

* A modern writer would not have missed the fine situation afforded by Antigone and Hæmon. The love of Euripides is the καύνιος ἔρως of Aristotle.

† Edinb. Rev. No. 58. ‡ Ibid.

hold on the minds of the multitude, such displays are not dangerous or perhaps irreverent. The religious spectacles of the middle ages are an instance of this point. Thus we see that Aristophanes stood on a vantage ground as compared with his tragic contemporaries; and if we assent to the claim which has been advanced in his favour, we are not so much exalting his genius as simply doing justice to his opportunities.

Aristophanes, the son of Philippus, was born at Athens in the year 444 B. C. Of the rank and station of his father we know nothing; but they are presumed to have been respectable. He brought out his first play, the Banqueters, B.C. 427, the following year the Babylonians, and the year following that the Acharnians. In 424 he brought out the Knights, and the next year the Clouds, which obtained neither the first nor second prize. In 422 he exhibited the Wasps, in 419 the Peace, and in 414 the Birds. The Lysistrata and the Thesmophoriazusæ were performed in the year 411; the Plutus in 408, and the Ecclesiazusæ in 392. The date of the Frogs is uncertain. The two last plays which Aristophanes wrote were called the Æolosicon and the Cocalus. The latter, it is said, approached so nearly to the standard of the new comedy, that Philemon was able to bring it again on the stage with very few variations. Aristophanes died somewhere about the year 380 B. C.

Aristophanes was a thorough conservative of the old school. He hated all change, without taking the

trouble to discriminate between what was needless and what was necessary for the constitution. The evil done daily by the sophists and demagogues was so vast and so apparent, that there is certainly some excuse for the comedian, if he acted on the belief which is best expressed by the words "*noscitur a sociis*," and waged an uncompromising war with Socrates and Euripides, whom he identified with the doctrines of the sophists to the fullest extent. Posterity has rectified the error in one case and his own contemporaries in the other. "The taunts of Aristophanes," says Hartung, "in no way affected the poet's popularity:" and while later ages endorsed with gladness his fiercest invectives against Cleon, they have never ceased to venerate and to love the name of Socrates. There seem to have been three principal evils against which the mind of Aristophanes was violently excited; and we shall notice his comedies according to their bearing on each of these three objects of his hostility.

Aristophanes, as we have remarked, was essentially a conservative, and he regarded the Peloponnesian war as essentially opposed to his party views; he detested it therefore on this political ground. But the war was also hateful to him as affording opportunities of eminence to the demagogues of that day, who possessed all the ambition of Pericles, whom they professed to imitate, without his ability. Isocrates called Pericles "the greatest of the demagogues," not so much intending to reproach him as to show that he had initiated a policy which, though

perhaps capable of glorious results in his own hands, became, after his death, the readiest means in the hand of the charlatan for deluding the people. It was this trade of political charlatanism that was odious to Aristophanes; nor should we be doing him justice if we supposed that he did not anticipate many of those disasters which the war brought upon Athens, or understand that the policy of Cimon and Aristides was the one best adapted to her truest interests. The new hegemony which Pericles advocated could only be maintained by force, and by a vast drain upon the national resources. The old one, founded as it was on respect for Athenian moderation and justice, would be less costly and more permanent, and one for which the allies would always be willing to fight against the aggressive ambition of Sparta. The present English policy of colonial self-government, combined with the established principle of non-interference on the continent, would very adequately represent the system which it was the design of Aristophanes to restore. With this object he wrote the Acharnians; a play which in point of literary merit stands considerably above the average in the list of his extant performances. This play was exhibited in the year 425; and in the succeeding year he followed up the blow by a direct attack on Cleon, who at that time was the leading man of the ultra war party at Athens. The Knights is perhaps the most famous play of Aristophanes; yet, as Schlegel well observes, it is doubtful how far it is the best. "It may be," says he, "that the

thought of the too actual danger in which he stood gave the poet a more earnest tone than was suitable to a comedian, or that the persecution which he had already undergone from Cleon provoked him to vent his wrath in a manner too Archilochian. It is only after the storm of sarcastic abuse has somewhat spent itself, that droller scenes follow; and droll they are in a high degree, where the two demagogues, the dealer in leather (*βυρσοδέπτης*), *i.e.* Cleon, and the sausage seller (*ἀλλαντοπώλης*), by adulation, by oracle-quoting, and by dainty tit-bits, vie with each other in currying favour with the old dotard Demus, that is, the personified people; and the play ends with an almost touchingly joyous triumph, where the scene changes from the Pnyx, the place of the popular assemblies, to the majestic Propylæa, and Demus, wondrously restored to second youth, comes forward in the garb of the old Athenians, and along with his youthful vigour has recovered the old feeling of the days of Marathon." Cleon, who had just returned from his expedition to Sphacteria, was at this time so important a personage in the state, that no actor could be found to represent the character, which Aristophanes was obliged accordingly to assume himself, merely painting his face instead of wearing a mask.

The next in chronological order is the Clouds, in our opinion decidedly the poet's master-piece. The device by which Strepsiades is made to repent of dabbling in sophistry, is a triumph of comic ingenuity; and a better "silly old man" than himself

was never placed upon the stage. The wit is inimitable, flowing in an exuberant stream, and never strained or unnatural. We know not if we should be far wrong in classing the Clouds and the "Merry Wives of Windsor" together, as the two very best comedies which the world has ever seen. It is very well known that the design of the Clouds was to ridicule Socrates as the chief of the sophists. Modern opinions have been much divided on this subject. Some have thought that the latter deserved all the censure of the poet, and even more than he received; others maintain that Aristophanes was blinded by prejudice, and knew not of what he was writing. Of the two views there is probably more truth in the latter than in the former; yet we cannot go so far as the author of a recent life of Aristophanes*, and pay a tribute to his honesty at the expense of his greatness. One fact is certain, that common sense was the distinguishing quality of the mind of Aristophanes. He saw that things at Athens were in a bad way, and he knew they had once been better. A set of men had arisen who pretended to regenerate the people by means of a novel education. Now, whatever it was that these men taught (a question which it is out of our province to discuss), it is very clear that they did the Athenians very little good. Day by day the latter were growing more irritable, capricious, covetous, and tricky; was it not natural that any practical man of the world

* See Biographical Dictionary.

would connect this deterioration with the teaching of the school of the sophists? and when Socrates came, living the same manner of life as they, perplexing the minds of simple people with a novel style of questions, and generally seeming to attach great importance to words, it was equally natural that Aristophanes should have connected him with the sophists. The comic poet was not the man to make deep and sifting inquiries, any more than such a man as Pliny inquired into the alleged facts of Christianity. Had circumstances brought him into close intimacy with Socrates, we have not a doubt that the comedian would have found in him a kindred spirit; but seeing him only from a distance, and knowing him only as the friend of Euripides, it is not surprising if he classed the whole tribe together as impostors and pretenders, differing only in degree. As to Socrates himself, if we may trust the assertion of Xenophon, we know that so far from corrupting the youth of the city, he very soon got rid of such pupils as Alcibiades, Critias, and Theramenes — they left him when they found out that he taught austere morality and rigid self-control — while, in regard to the physical speculations so ridiculed in the Clouds, the Socrates of Xenophon was so notoriously averse to those profound researches into the *μετέωρα* — or, in other words, into the universe, the heavenly bodies, and atmospherical phenomena, which engross the master of subtleties in the Clouds — that he pronounced them to be a proof of mental aberration in all who, like Anaxagoras, were perpetually brooding on

such topics! It is clear, then, that the poet has mistaken and misrepresented the philosopher; but it is not so clear that he misrepresented him because he was prejudiced, and because he was narrow-minded. He did it because he was careless, neither seeing nor hearing anything in these men that should lead him to modify the opinions which he had always held. It was the misfortune of his position that he could not discover his mistake; but he was one of that class who are the last to be reached by any novel doctrine, not, we repeat, on account of their bigotry, but purely from their love of ease, established order, and social refinement.

In his play of the Wasps, Aristophanes exposes the Athenian love of litigation. This, too, of course, was a fine field for an attack upon the sophists; the aged dicast, who holds the prominent part, is excellent; but the play as a whole is scarcely equal in merit to the majority of those preserved to us. Neither is the Peace by any means equal to the Acharnians, or the Knights. The subject, of course, is substantially the same as that of the former; but the plot is not equally well sustained. The commencement promises fair; but after the goddess of peace has been drawn up out of the well the action halts, and the sacrifices are spun out to too great a length.

In the Birds, however, brought out B. C. 414, Aristophanes shines forth again in the full splendour of his comic genius. Schlegel's view of this play, *i. e.* that it is just a "harmless hocus pocus, with a

hit at everything," has not recommended itself to subsequent scholars; and for this there are two reasons. In the first place the old comedy was never merely literary; this is a fact that cannot be borne in mind too constantly. It was mainly, indeed, a political engine; and this circumstance alone would lead us to doubt any theory which claims for so elaborate an effort as the Birds a purely imaginative character. The second reason is to be found in the play itself; the characters and action fit so closely to those of certain politicians of the day, that it surprises us how the truth should have escaped the notice of Schlegel. In the previous year, B. C. 415, the Sicilian expedition had started, and Euripides had written the trilogy of which the Troades formed a part, in order to encourage the hopes of his countrymen. It was this delusive dream of universal conquest that the Birds was intended to ridicule. In Peisthetærus, we have a union of Alcibiades and the Leontine ambassador Gorgias; in Eulepides we see the sanguine Athenian citizen. The birds are the gaping Athenian multitude, easily persuaded by a couple of designing adventurers to build castles in the air.* The elegance and brilliancy of this play

* We are here speaking only of the opinion of Aristophanes. Had, however, Alcibiades been permitted to conduct the Sicilian expedition from beginning to end, it was "on the cards," we think, for Athens to have become mistress of the world. On the other hand, we must consider that Aristophanes knew the character of his countrymen, and felt that they had not the qualities requisite for conducting such an enterprise to a successful issue. But the

have been universally celebrated; it is a sort of aerial fairy temple, sparkling with the brightness of an unclouded sun. The choruses are rich in poetic beauty, especially the short one commencing

εὔδαιμον φῦλον πτηνῶν οἰωνῶν,*

which is conceived in the very spirit of Ariel's "Where the bee sucks,"—and which, with a very little change, could be turned into a translation of it.

The Lysistrata, the Thesmophoriazusæ, and the Ecclesiazusæ, are not generally read; and we need say but little respecting them. The first specified represents the desire of the Athenian women for peace, and the wretchedness occasioned by the breaking up of homes and severance of domestic ties which war produces; the women effect their object by force, *i. e.* by possessing themselves of the Athenian

material resources of Athens were not, we think, unequal to the task. (Cf. Arnold's *Rome.*)

* We venture to lay before our readers the following Latin translation of this chorus: —

Oh jure felix alituum genus,
Quos bruma nunquam veste jubet tegi,
Nec fervor iracunda solis
Tela procul jacientis urit.
Quin ipse multo flore virentibus
Pratis, et amplis in foliis cubo,
Quum carmen argutum susurrat
Sole furens medio cicada.
Brumam cavatis sub specubus traho;
Ludoque nymphas inter oreadas,
Myrtique depascor corymbos
Virgineos, charitumque flores.

acropolis. In the next, by stealing into the assembly, disguised as men, they carry a vote ordaining a community of goods and wives. The Thesmophoriazusæ is written in ridicule of the misogyny of Euripides, and is wonderfully clever and cutting.

The Frogs, by far the most interesting of the plays of Aristophanes in a literary point of view, represents a dramatic contest between Euripides and Æschylus, which is decided in favour of the latter, who determines that Sophocles shall be his successor on the tragic throne.

Aristophanes was as great a conservative in poetry as in politics, and probably felt as indignant at what he would call the musical nonsense of Euripides as any sturdy writer of our own times at the vagaries of the so-called spasmodic school. Hence the comedy of the Frogs, in which the poetry and the morals of Euripides are ridiculed together. He is defeated in a dramatic contest with Æschylus; and when he appeals to Bacchus, who had sworn to take Euripides back to earth with him, he is answered in the spirit of his own maxim, "I have sworn certainly; but I find I prefer Æschylus." The chorus consists of the shades of the initiated; and the odes which they sing, though sometimes parodies of Euripides, are uncommonly poetical.

The Plutus, like the Ecclesiazusæ, is intended to ridicule Plato's Republic, and the new love of Dorian institutions, which sprang up at Athens after the Peloponnesian war. The unfair distribution of wealth is its leading topic; and in tone it

approaches much nearer to the middle comedy than the old.

The chorus was essential to the old comedy, as in some respects representing the public; it can by no means be explained as a chance relic from the local origin of the elder comedy: a weightier reason might be found even in the circumstance that it serves to complete the parody on the tragic form; at the same time it contributes to the expression of festal mirth, of which comedy was the most unrestrained effusion, for at all national and religious festivals of the Greeks choral odes were performed, accompanied with dances. The comic chorus at times transforms itself into such a voice of public rejoicing; for instance, when the women, who are solemnising the Thesmophoria, in the piece thence named, in the midst of the maddest revelry strike up their melodious hymn, just as at the real festival, in honour of all its presiding deities. There is, however, one special deviation from the tragic model, — that there are often several different choruses, who come off and on the stage without any relation to each other.*

The parabasis is the poet's own address to his audience, partaking something of the character of the modern prologue, but differing in proportion to the different nature of the comedy. It has nothing to do with the action of the play, but is a lively, forcible, and direct exposition of the idea of which the play is but, as it were, an allegory. This shows sufficiently that the old comedy was not primarily of

* Schlegel.

a literary character: there is earnestness about the parabasis — a provision that the play shall not be misunderstood — which would be quite unnecessary had the object been merely to amuse. So much was this the case, that the discontinuance of the parabasis is the distinct line of demarcation between the old and middle comedy.

CHAP. X.

DECLINE OF GREEK DRAMA (TRAGEDY AND COMEDY). — MENANDER. — PHILEMON. — ALEXIS.

Of the tragedians who succeeded Euripides there is little that is worth relating. When faith in the old mythology was dead, and when interest in the old traditions was lost, when the Πριαμικαὶ τύχαι had become little more to the Athenians than they are to us, their materials for tragedy were exhausted. The tragic delineation of merely human passion was impossible where women were eliminated from society. Yet the tenderness and anguish of love was the only element capable of supplying the place of the awful, the sublime, and the supernatural. Tragedy, therefore, may be said to have completely vanished with Euripides. Of the names that remain, not one appears to have approached within a very considerable distance of the three great ones. Some of their more immediate successors and contemporaries appear to have possessed a share of dramatic genius, as some of them more than once carried off the tragic prize; but none of them possessed sufficient force of character to keep their reputation afloat, and the best of them seem to have attained little beyond the art of pleasing by pretty images and harmonious versification. Agathon is the best known of the number. He was a personal friend of

Aristophanes, who praises him in the Frogs*, but seems to have been an effeminate and delicate man, and to have composed poetry of a very similar description. Xenocles, though abused by Aristophanes (Thesm. 169.), gained the tragic prize against Euripides, B.C. 415; and Euphorion, the son of Æschylus, was on one occasion victorious over Sophocles. The Alexandrian dramatists were mere rhetoricians. There were seven of them, known as the Pleiades,—Homer, Positheus, Lycophron, Alexander, Œantides, Sosiphanes, and Philiseus.

We have already seen that the characteristic feature of the ancient comedy, as it prevailed at Athens in the time of the Peloponnesian war, in the hands of Eupolis, Cratinus, and Aristophanes, was the freedom and licence with which it criticised and frequently held up to popular ridicule and scorn the character and conduct of such public men as gave a handle to the poet's criticism. In this freedom, we think, with Horace †, lay its great merit and interest. At Athens, in the 8th century B.C., the comic poet fulfilled that part which in our day and country falls to the lot of the public press,—the censorship of the

* Ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις. l. 84.

† "Eupolis, atque Cratinus, Aristophanesque poetæ,
Atque alii quorum comœdia prisca virorum est,
Si quis erat dignus describi
.
multâ cum libertate notabant.
Hoc stabant, *hoc sunt imitandi.*"

HOR. *Sat.* i. 4. 1—8.

administration both at home and abroad. Upon the whole, this showed a healthy state of popular feeling; and we cannot but learn with regret that, at a later period, a law was passed which forbade the poet any longer to make living characters the subjects of his comedies.

All attacks upon living characters ceased with what is called the old comedy. The writers of the middle sort contented themselves with venting their raillery upon the works of their dramatic predecessors. The period of the middle comedy is usually said to extend from about 400 B. C. to 300 B. C., that is to say, down to the conquest of Greece by Macedon. It is easy to see why this should have been the case. The period between the termination of the Peloponnesian war and the complete subjugation of Athens, was a transition state, in which, though much of her old exuberant spirit was gone, men had not yet quietly settled down into a recognition of the fact. The old feeling would be constantly endeavouring to reassert itself; and the reader must therefore remember that these three kinds of comedy melt very gradually into one another, and that Aristophanes wrote plays belonging in reality to the middle comedy, and Alexis and others such as approached very near to the licence of the old. Philemon, again, is sometimes said to belong to the new comedy, and sometimes to the middle; but, on the whole, there is doubtless sufficient difference between the three schools to justify the distinction. Athenæus reckons thirty-nine writers of the middle comedy; but if we

exclude Philemon, no one of them seems to have attained any very distinguishing excellence. Both the chorus and the parabasis disappeared with the old comedy. Of the six writers commemorated by Cumberland as belonging to the new comedy, Menander and Philemon are the only two that deserve any lengthened notice. It may be interesting to know that Diphilus was born at Sinope; and we may as well add, that the last of all — the last poet of that wonderful Attic literature — was Posidippus, the year of whose death is not known, but who began to exhibit in the year 289 B.C.

The new comedy was the comedy of manner, and differed in no material respect from that of Molière, Congreve, and Sheridan. Philemon, according to Strabo, was born at Soli, in Cilicia, about the year 360 B.C.; he first began to exhibit plays in 310. He was some years older than Menander, and was no unworthy rival of that poet, though more frequently successful in his competition with him than critics seem to think he ought to have been. Apuleius says that, though his frequent triumphs over Menander are not to the credit of Athenian literature, yet he had a great deal to commend him. "Reperias tamen apud ipsum multos sales, argumenta lepide inflexa, agnatos lucide explicatos, personas rebus competentes, sententias vitæ congruentes, joca non infra soccum, seria non usque ad cothurnum." Gellius also tells us that Menander used to ask him whether he did not blush at his own victories? The fragments of Philemon are, in general, of a sentimental

and tender cast; and though they enforce sound and strict morality, yet no one instance occurs of that gloomy misanthropy, that harsh and dogmatising spirit, which too often marks the beauties of his more illustrious rival. Philemon is an instance that the writers of the new school did not always abstain from satire on their contemporaries. He is reported by Plutarch to have taken great pains to circulate a comedy containing very severe reflections on Magas, tyrant of Cyrene, for which, when driven thither by a storm, he was presented by Magas with a set of child's playthings, having previously been touched on the throat by a soldier's naked sword, as a hint of what he might expect if he did not change his tone. He died at a great age, about the year 262 B.C.

Menander, the son of Diopeithes, was born at Athens in the year B.C. 341. His father was one of the last asserters of Athenian freedom; and it was in his defence that Demosthenes made one of his best speeches — that on the Chersonese. He was a nephew of the comic poet Alexis, and a pupil of Theophrastus the favourite pupil of Aristotle, from whom, possibly, he derived his love of philosophising. The remains of Menander, however, are not sufficiently copious to enable us to judge with much precision of his distinguishing excellencies. We shall probably not be far wrong in supposing him to have partaken to a large extent of the Horatian *ἦθος*, tempered by a considerable dash of the tender sentiment of Tibullus. Comedy, in his hands, was comedy rather as dealing with every-day incidents

and ordinary men, than as being either laughable or witty. Abundant wit and abundant materials for laughter his plays of course contained; but such was hardly an essential or necessary feature in them. Of his fragments that remain, many passages are intensely gloomy and full of despondency, and lead us to see that the gay and handsome youth, the lover of Glycera and the "unguento delibutus" of Phædrus, in no way differed from that class which is to be found in all nations at the corresponding period of their civilisation, — a class of men too thoughtful and poetical really to enjoy the life of a voluptuary, though, nevertheless, that life is almost the only one which their temperaments can permit them to follow under existing circumstances. This was scarcely the character of Horace; but, if we are not greatly mistaken, this was the character of Menander.

Menander is said to have been drowned in the Piræus in the fifty-second year of his age; and, as has been well said, we may fairly imagine "that as great a blank has been created by the subduction of Menander, as would have been caused if Horace were altogether erased from Latin letters, or if he lived but in his Odes and, in a few passages ill chosen from his better works, in here and there a moral line or a few lifeless passages of his Satires and his Epistles."

CHAP. XI.

ANALYSIS OF ARISTOTLE'S TREATISE ON POETRY.

CHAP. I.

THERE are different kinds of poetry; but all agree in one point, that they are *imitations*, or rather *expressions* (*μιμήσεις*).

They differ in (1.) the means, (2.) the objects, and (3.) the manner of their imitation.

(1.) The *means*. These are rhythm, words, and harmony.

Dancing imitates by rhythm alone; epic poetry by words: some kinds of poetry, however, employ all three means.

Applicability of the terms *ποιεῖν* and *ποιήτης*: it is not the metre, but the expression, that constitutes a poet.

CHAP. II.

(2.) The *objects*. These are either virtuous or vicious characters; and we may imitate by representing persons as either (1.) such as they are, or (2.) better than they are, or (3.) worse than they are.

Tragedy adopts the second, and comedy the third, of these methods.

Chap. III.

(3.) The *manner*. This may be either (1.) by assuming the character intended to be expressed, or (2.) by narrating his words.

Tragedy and comedy agree in adopting the former manner. Epic and other styles of poetry adopt the second manner.

Origin of the term δρᾶμα from δρᾶν, the Dorian word corresponding to πράττειν. An argument hence derived in favour of the Doric origin of the drama. The same inference drawn from the term κώμη, which corresponded to the Attic δῆμος.

Chap. IV.

Imitation or expression natural to man. Pleasure derived from the sight of sculpture and painting.

Poetry first arose from spontaneous efforts (αὐτοσχεδιαστική).

Good men imitated noble characters; bad men, inferior ones.

The ancient poets, accordingly, were writers of epic (*i. e.* heroic) or of iambic (*i. e.* satyric) verse.

Homer the first writer in both styles; his Margites.

In course of time the epic writers developed into tragedians, the iambic into comic writers.

Both tragedy and comedy at first extemporaneous.

Tragedy arose from the dithyramb; comedy from the Phallic verses.

Tragedy reached its full growth under Æschylus. His improvements. Those of Sophocles.

Gradual exchange of the trochaic for iambic verse in tragedy: character of the latter.

Chap. V.

Comedy imitates the bad, yet not as bad, but as ridiculous.

Its early stages not known, neither who invented masks.

Similarity between epic and tragic style; their points in common, and points of distinction.

Tragedy embraces everything to be found in the epic.

Chap. VI.

Tragedy defined as "the expression of a virtuous and complete action in pleasing language, employing imitation of several kinds, not narrated but acted, and purifying the passions by fear and pity.

It must employ rhythm, harmony, and melody.

It must also employ (1.) ornament (ὄψις), (2.) music (μελοποιΐα), (3.) diction (λέξις), (4.) plot (μῦθος), (5.) manners (ἤθη); and (6.) sentiment (διάνοια).

Of these,

Diction and music are the *means*,
Ornament is the *manner*,
Plot, manners, and sentiment are the *objects*
} of imitation.

Some poets use all these six parts of tragedy.

The plot is the most important.

Tragedy is an expression of certain actions and characters.

The plot is worked out by revolutions (*περιπετείαι*) and discoveries (*ἀναγνωρίσεις*).

Manners next in importance; sentiments next; diction next.

The other five parts are embellishments. Of these music is the highest, scenic decoration the lowest.

Chap. VII.

Tragedy is the expression of a complete action.

It must be a dramatic whole, and must have a beginning, middle, and end.

Beauty analysed, is magnitude combined with order. Its length should be such as to be easily grasped (*εὐσύνοπτον*).

It should, then, be of such a length as to afford time and space for a natural transition from good to bad fortune, or *vice versâ*.

Chap. VIII.

Dramatic unity.

Unity not produced by taking the many actions of one character (*e.g.* Hercules going through his twelve labours, or the history of Ulysses).

It is produced by taking one act, and making that the centre, and everything else subservient to it.

Chap. IX.

Poetry does not differ from history, by the accident of being written in verse or in prose; but its real difference consists in relating what might have happened, not what has actually happened.

Hence poetry more universal and philosophic, as relating to classes of characters, not to individuals.

The traditional fables, therefore, which relate only what *has been* done, not to be too closely adhered to.

The fable most important. It should not be full of episodes.

The terrible an essential element in tragedy: definition of it.

Chap. X.

Plots are either simple or compound.

Simple, where the event happens without revolution or discovery.

Complex, where it happens with revolution or discovery, or both.

The event, however, should follow easily and naturally.

Chap. XI.

The event of a plot is either a revolution (*περιπέτεια*) or recognition (*ἀναγνώρισις*).

The union of the two methods is best, as in the Œdipus Rex.

Various kinds of recognitions.

All the above will excite the tragic feelings of pity and fear.

[A third requisite of a plot is disaster (*πάθος*).]

Chap. XII.

A tragedy ought to have (1.) Prologue, (2.) Episode, (3.) Exode, (4.) Chorus.

The choral songs divided into the Parodos, Stasimon, and Commos.

Chap. XIII.

It is essential to a plot that it should not be simple, but should contain some vicissitudes or revolutions.

The moral effect of such revolutions: the good should not fall into ill fortune, nor the bad rise into prosperity.

The hero should be one of the ordinary stamp of mortals, in order to affect the spectator more nearly.

A simple plot preferable to a double one.

Tragedy should have a happy event, though this is less popular than the contrary.

Chap. XIV.

Fear and pity not excited by the monstrous, but by combination of circumstances natural but not commonplace.

E. g. neither fear nor pity is excited when one enemy kills another, but when a father kills a son, or a son his mother, &c.

Apposite examples.

The poet should adopt received stories, and invent his plot suitably to them.

An act may be done either knowingly or in ignorance; a third, and the best, plot is when the act is intended, but where it is set aside by some discovery in time.

Chap. XV.

The manners* in a tragedy should be (1.) good, (2.) expressive of intention (*προαίρεσις*), (3.) suited to the characters, (4.) similar and uniform.

The action should follow according to necessity or probability.

The solution (*λύσις*) of the plot should arise out of the story itself, not *ab extrà*.

Tragedy compared with painting.

Chap. XVI.

Recognitions† should be natural, arising out of the circumstances. Others arise from external marks, or artificial tokens, or from remembrance, or by inference, true or mistaken.

The natural are the best.

* See above, chap. v. † See above, chap. xi.

Chap. XVII.

The poet's work is to realise ideas to his spectators.

In order to do so he must himself feel deeply, and sketch out his plot.

His episodes should be suitable, and not too long.

Chap. XVIII.

Every tragedy must have a combination (δέσις) as well as an unravelling (λύσις).

Four kinds of tragedy: the complicated, the pathetic, the moral, and the supernatural.

The poet should be ready with each of these kinds.

The Iliad contrasted with a drama; other examples.

Business of the chorus to sympathise with the players.

Chap. XIX.

As to speech and sentiments, enough is said in the "Rhetoric."*

The poet should be acquainted with these subjects.

Chap. XX.

The parts of speech enumerated and explained. Letters, syllables, cases, and sentences.

What is a complete sentence?

* See Aristotle's Rhetoric, part iii.

Chap. XXI.

Nouns, simple and compound, proper and foreign, metaphorical and invented, extended, contracted, and altered.

Examples.

Metaphors of four kinds: —

1. From genus to species; 2. From species to genus; 3. From species to species; 4. from analogy.

Chap. XXII.

Clearness and freedom from meanness the merit of diction.

Metaphors, foreign, and extended words, keep style from meanness.

Expressions of the poets criticised.

The great point is to employ metaphor well.

Chap. XXIII.

Narrative (*i. e.* epic) poetry, like dramatic, should have a unity of its own.

Homer judicious in not taking for his subject the history of the whole Trojan war, but in selecting one part and introducing episodes.

Chap. XXIV.

Epic poetry has the same parts as tragedy, except music and scenery.*

* See above, chap. vi.

The Iliad and Odyssey compared.

The epic capable of greater extension than tragedy; the heroic metre suitable to epic.

Homer has done well in not speaking in his own person.

The wonderful is suited to tragedy; the improbable to epic.

Precepts relating to poetic probability.

The diction should be more laboured in the tamer parts of the poem.

Chap. XXV.

How to solve objections of critics.

Error is twofold, accidental and essential.

The poet must not invent things impossible in fact.

Some objections removed by looking closely into the diction, metaphors, accent, punctuation, &c.

Chap. XXVI.

It is said that epic is superior to tragic representation.

This accusation, however, relates less to the poet than to the actor.

Tragedy is superior to epic poetry in many ways, especially in the following points: —

1. It has every element which epic has, and others besides, while the converse is not true. 2. It has more perfect and concentrated unity.

CHAP. XII.

RHYTHM. — QUANTITY. — TRAGIC VERSE. — TRAGIC DIALECT AND PHRASEOLOGY.

I. Rhythm.

1. Rhythm is the regular succession of parts of time; and these are technically called *Times.*

2. A stronger Time is called *Arsis* (raising), a weaker Time *Thesis* (lowering).

3. A syllable in Arsis is said to have upon it an *Ictus* or stress of pronunciation, which may be marked thus,

Of mán's first dísobédience ánd the fruít.

4. Rhythms which begin with Arsis are said to be in a *descending scale:* as,

Rúin seíze thee, rúthless kíng.

ταῦτα μοί διπλῆ μερίμν' ἄφράστος ἔστιν ἐν φρενί.

5. Rhythms which begin with Thesis are said to be in an *ascending scale:* as,

The cúrfew tólls the knéll of párting day.

ἥκω νεκρῶν κευθμῶ́να καὶ σκότου πύλας.

* The contents of this Chapter are derived, with a few alterations, from the Preface to Dr. Kennedy's Selection from the Greek Verses of Shrewsbury School.

II. Quantity.

1. A short syllable (⏑) is considered as equal to one Time.

2. A long syllable (–) = (⏑⏑) = two Times.

The rules of the quantity of syllables in Greek must be learnt from Prosody. Much assistance is afforded in Greek, as compared with Latin, by the existence of long and short vowels.

III. Feet.

1. Certain limited successions of syllables in Arsis and Thesis are called Feet. Feet contain from two to four syllables. The foot of two Times (⏑⏑) is called a Pyrrhic.

2. The Feet with which we are more especially concerned, are those of three and four Times, which are,

(*a*) Of three Times	Iambus	⏑–
	Trochee	–⏑
	Tribrach	⏑⏑⏑
(*b*) Of four Times	Spondee	––
	Dactyl	–⏑⏑
	Anapæst	⏑⏑–

The following foot of five Times, (–⏑–) is called a Cretic.

IV. Iambic Rhythm.

1. The Iambic is an ascending Rhythm, and the converse of the Trochaic, which is descending.

2. Iambic (and Trochaic) Rhythms may be mea-

sured either by single Feet, or by Διποδίαι, Dipodies (Double-feet). Each διποδία is called a Metre (μέτρον).

3. A poetical Rhythm is called a Verse.

4. A Verse of —

2	Feet	or 1	Metre,	is called a Monometer.
4	„	or 2	Metres,	„ Dimeter.
6	„	or 3	„	„ Trimeter.
8	„	or 4	„	„ Tetrameter.

Note. — 1. An Acatalectic Rhythm is one which has its Metres complete in their number of syllables. 2. A Catalectic Rhythm wants one syllable to complete its Metres. 3. A Brachycatalectic Rhythm wants two syllables to complete its Metres. 4. An Hypercatalectic Rhythm has one syllable beyond its complete Metres.

V. Tragic Iambic Verse.

1. The Verse chiefly used in the Dialogue of Greek Tragedy, as measured by Metres, is called Tragic Iambic Trimeter Acatalectic: — or, as measured by Feet, Iambic Senarius, having three perfect metres, or six feet.

2. In its pure form it consists of six Iambi: —

ὅ πᾱ|σῐ́ κλεῑ|νὸς Οἰδ|ῐ́ποῡς | κἄλοῡ|μέ̆νōς.|

(N.B. The last syllable of the verse is always regarded as long.)

3. But, in order to give more strength, weight, and variety to the Rhythm, the Tragic poets ad-

mitted a long instead of a short syllable in the first syllable of each Metre; in other words, a Spondee may be substituted for an Iambus in the 1st, 3rd, and 5th Feet: as,

ἀλλ' ἀσ|φἄλεῖ|ᾳ̣ τῆνδ|' ἄνορ|θωσον|' πὄλῖν.|

4. The Iambus (⏑–) may be resolved in any place except the last Foot, into a Tribrach (⏑⏑⏑), but care must be taken not to make the Verse weak or inharmonious by admitting too large a number of short syllables. Examples:

λἴμἔνἄ| δἔ Ναῡ|πλἴεῖ|ὄν ἔκ|πλῆρων| πλἄτῆ.|
ο γᾱρ| μἄκἄρἹ|ὅς κοῡκ| ὄνεῖ|δῖζω| τῦχᾶς.|
ὡς μἒν| λἔγοῡ|σἵν ὅτἹ| θἔοῖς| ἔχθῖσ|τὸς ὡν.|
πρὸς οἹκ|ὄν εῦ|θῦνὸν|τἄς ἔνἄ|λἵᾶν| πλἄτῆν.|
τοἹαῦ|τἄ μἒν | τᾰδ' ἔσ|τἵν ἀμ|φὸτἔρἄ| μἔνεῖν.|

Note — 1. The Tribrach in the 5th foot is not very frequent.

2. Not more than one, or at most two Tribrachs should be admitted into the same verse.

5. The Spondee (--) in the 1st and 3rd Feet may be resolved into a Dactyl (-⏑⏑): as,

ἄἔρἵ| πὅτᾱ|ταῖ καῖ| τἵνεῖ | ταῦτῆν| δἵκῆν.|
οῦτὸς| φὕτεῦ|εῖ Πἔλὸ|πἄ τοῦ | δ' Ἄτρεῦς| ἔφῦ.|

6. The Spondee in the 1st Foot may be resolved into an Anapæst (⏑⏑-): as,

ἵκἔτεῦ|ὅμἒν | σἔ πᾶν|τἔς οἳ|δἔ πρὸσ|τρὸποῖ.|

7. When a Proper Name occurs which could not otherwise find a place in the Verse, an Anapæst is allowed in any Foot excepting the last: as,

Μĕνĕλā|ŏs ăγă|γῶν Ἐρ|μĭŏνῆν | Σπārτῆs| ăπō.|

VI. Cæsura.

1. By Cæsura in Verse we understand the pause occasioned by the close of a Word before the close of a Foot.

Note. — 1. The pause occasioned by the close of a Word and Foot at the same time is called Diæresis.

2. Hence in Iambic Verse, a Cæsura can only occur after a syllable in Thesis.

3. There are two principal Cæsuras of the Iambic Trimeter: viz.,

(*a*) The Penthemimeral, after the Thesis of the 3rd Foot: as,

ὦ τέκνα Κάδμου ‖ τοῦ πάλαι νέα τροφή.

(*b*) The Hephthemimeral, after the Thesis of the 4th Foot: as,

ἱκτηρίοις κλάδοισιν ‖ ἐξεστεμμένοι.

Note. — Elision after the Thesis does not destroy the Cæsura.

4. One or other of these Cæsuras is considered generally essential to the perfection of the Tragic Senarius. Verses without Cæsura sometimes occur,

and may be justified by various reasons; but they should be avoided by a young composer.

5. The Cæsura may, however, be sometimes neglected without inelegance in cases where before the Thesis of the 4th Foot a syllable is elided, which, had it not been elided, would itself have formed that Thesis. This is called Quasi-cæsura; as,

ὦ στέμματα ξήνασ' ‖ ἐπέκλωσεν θεά.

Note. — The 3rd and 4th Feet are never united in one word by the Tragic Poets.

6. If there be a Cæsura after the Thesis of the 5th Foot, or in other words, if the verse end with a Cretic, the Tragic Poets avoid a Spondee in that place. Hence such rhythms as the following must be avoided: —

ὡς δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν.

7. To the foregoing Rule there are two principal exceptions*: viz.,

(*a*) When the Thesis of the 5th Foot is formed by a monosyllable capable of beginning a sentence;

(*b*) When the Arsis of the 5th Foot is formed by a monosyllable incapable of beginning a sentence.

Hence the following rhythms are admissible:

(*a*) οὐκ οὐδὲν ὑγιὲς ἔτι λέγω τῶν ὀργίων.
κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος.

* This is generally known as "Porson's Pause:" the reader will do well to consult the canons which he has laid down upon the subject, in his Preface to the *Hecuba*.

πεισόμεθ' ὅταν δὲ μὴ καλῶς οὐ πείσομαι.
μητροκτονοῦντας κυρία δ' ἥδ' ἡμέρα.

(*b*) *ἀλλ' ὡς τάχιστα παῖδες ὑμεῖς μὲν βάθρων.*
οἷόν τέ μοι τάσδ' ἐστὶ, θνητοῖς γὰρ γέρα.
εἴ μοι λέγοις τὴν ὄψιν εἴποιμ' ἂν τότε.
πῶς φῂς τίν' εἶπας μῦθον αὖθίς μοι φράσον.

Note. — Although we do not treat in this place of Trochaic Rhythms, it may be noticed that, if we prefix a Cretic or its equivalent to the tragic Senarius, there results the Trochaic Verse used in Tragedy, viz. Tetrameter Catalectic; as,

δεῦρο δὴ | σκέψαι μεθ' ἡμῶν μῆτερ ὡς καλῶς λέγω.
τὸν Ἑλένης | τίσαντας ὄλεθρον ἥντιν' ἥρπασεν Πάρις.

VII. Scheme of Tragic Iambic Trimeter Acatalectic, measured by Metres and Feet.

Metre 1st.				2nd.				3rd.	
Foot 1st.		2nd.		3rd.		4th.		5th.	6th.
⏑	–	⏑	–	⏑	–	⏑	–	⏑ –	⏑ –
–	–			–	–			– –	
⏑	⏑⏑	⏑	⏑⏑	⏑	⏑⏑	⏑	⏑⏑	⏑ ⏑⏑	
–	⏑⏑			–	⏑⏑				
⏑⏑	–			Penthem. Cæsura		Hephthem. Cæsura			

VIII. Rules for the Management of Rhythm.

Avoid (⏑⏑⏑) after (⏑⏑⏑) or (–⏑⏑).

Avoid more than two Feet of three syllables in the same Verse.

Avoid the frequency of Feet of three syllables in consecutive Verses.

Avoid generally a Diæresis* with stop after the 3rd Foot.

Use sparingly a Diæresis with stop after the 2nd Foot.

Use sparingly a Diæresis with stop after the 5th Foot.

Avoid generally a Cæsura with stop after the Thesis of the 5th Foot.

IX. Principal Rules of Tragic Prosody.

1. The Ionic ι may be added to Datives Plural in οις and αις, as λόγοισι.

2. The ν ἐφελκυστικόν may be added before consonants as well as before vowels, for the sake of metre, as εἶπεν τάδε.

3. Hiatus of vowels is not allowable, excepting (sometimes) in the words εὖ and τί, as εὖ ἴσθι, τι οὖν.

4. Elision of diphthongs does not take place, but only that of short vowels. Except οἵμ' ὡς for οἵμοι ὡς.

* See above, vi. 1. note.

Obs. 1. Final *ι* of the Dative Case is not elided; nor of *τί*, *ὅτι*, *περι*.

Obs. 2. The article is never elided, but undergoes Crasis, as *τἆθλα*.

5. Prodelission (the elision or aborption of a short vowel beginning a word, after a long vowel or diphthong ending the word before it) is frequent in Tragedy, as *μὴ 'ξ* for *μὴ ἐξ* — *μολὼ 'γώ* for *μολὼ ἐγώ* — *οἵου 'τράφης* for *οἵου ἐτράφης* — *μου 'φέλης* for *μου ἀφέλης* — *τύχῃ 'γαθῇ* for *τύχῃ ἀγαθῇ*, &c. &c. The limits which separate Prodelision from Crasis are not very accurately definable.

6. Crasis is the coalition of two words into one, when the former ends and the latter begins with a vowel or diphthong.

The general laws of Crasis are, with some exceptions, the same as those of contraction given in Greek Grammars.

7. The principal Crases of Greek Tragedy are as follows: —

(*a*) Crasis of the Article,

o and *a* into *ᾱ*, as *ὁ ἀνήρ* = *ἀνήρ*, *τὸ ἄλλο* = *τἄλλο*.

o and *ε* into *ου*, as *ὁ ἐπιβουλεύων* = *οὐπιβουλεύων*, *τὸ ἐγκώμιον* = *τοὐγκώμιον*.

o and *η* into *η*, as *τὸ ἡμέτερον* = *θἠμέτερον*.

o and *ι* into *οι*, as *τὸ ἱμάτιον* = *θοἱμάτιον*.

o and *o* into *ου*, as *τὸ ὄνομα* = *τοὔνομα*.

o and *αι* into *αι* or *ᾳ*, as *τὸ αἷμα* = *θαῖμα*, *τό αἴτιον* = *τᾴτιον*.

o and *αυ* into *αυ*, as *ὁ αὐτός* = *αὑτός*, *τὸ αὐτό* = *ταὐτό*.

o and *οι* into *ω*, as *ὁ οἰζυρός* = *ὠζυρός*.

η and *α* into *ᾱ*, as *ἡ ἀρετή* = *ἀρετή*, *τῇ ἀρετῇ* = *τἀρετῇ*.

η and *ε* into *η*, as *ἡ ευσέβεια* = *ἠυσέβεια*, *τῇ ἐμῇ* = *τ�details*.

ου and *α* into *α*, as *τοῦ ἀνδρός* = *τἀνδρός*, *τοῦ αὐτοῦ* = *ταὐτοῦ*.

ου and *ε* or *ο* into *ου*, as *τοῦ ἐμοῦ* = *τοὐμοῦ*, *τοῦ ὀνείδους* = *τοὐνείδους*.

ου and *η* into *η*, as *τοῦ ἡλίου* = *θἡλίου*.

ου and *ου* into *ου*, as *τοῦ οὐρανοῦ* = *τοὐρανοῦ*.

ω and *α* into *ω*, as *ὦ ἄναξ* = *ὦναξ*.

ῳ and *α* into *α*, as *τῷ ἄνακτι* = *τἄνακτι*, *τῷ αὐτῷ* = *ταὐτῷ*.

ω and *ε* or *ο* into *ω*, as *τῷ ἐμῷ* = *τὠμῷ*, *τῷ ὀνείρῳ* = *τὠνείρῳ*.

ω and *ι* into *ῳ*, as *τῷ ἱματίῳ* = *θῳματίῳ*.

αι or *οι* and *α* into *α*, as *οἱ ἄνδρες* = *ἄνδρες*, *αἱ ἀρεταί* = *ἀρεταί*, *οἱ αὐτοί* = *αὐτοί*.

οι and *ε* into *ου*, as *οἱ ἐμοί* = *οὐμοί*, *ὁ ἐν* = *οὐν*.

αι and *ε* into *αι*, as *αἱ ἐκκλησίαι* = *αἰκκλησίαι*.

α and *α*, *ε*, or *αι* into *α*, as *τὰ ἄλλα* = *τἄλλα*, *τὰ αὐτά* = *ταὐτά*, *τὰ ἐκ* = *τἀκ*, *τὰ αἰσχρά* = *τᾰσχρά*.

α and *ο*, *ω*, *οι*, or *ου* into *ω*, as *τὰ ὅπλα* = *θὥπλα*, *τὰ ὤνια* = *τὤνια*, *τὰ οἰζυρά* = *τὠζυρά*, *τὰ οὐράνια* = *τὠράνια*.

Obs. The Crasis of the Article with *ἕτερος* is peculiar: —

Sing. *ἄτερος*, *ἀτέρα*, *θἄτερον*, *θἀτέρου*, *θἀτέρῳ*, *θἀτέρᾳ*. Plur. *ἄτεροι*, *ἄτεραι*, *θἄτερα*.

(*b*) Crasis of *καί*: —

Before *α, αι, αυ, ει, ευ, ι, η, οι, ου, υ, ω*, the crasis of *καί* is formed by striking out *αι*, as *κἀγαθός, καἰσχύνη, καὐτός, κεἰς, κεὐθύς, χἵλεως, χἠ, χοἱ, κοὐ, χὑπέρ, χᾠτινι.* But *καὶ εἶτα = κᾆτα.*

και and *ε* into *κα* (or *χα*), as *καὶ ἔτι = κἄτι, καὶ ἕτερος = χἄτερος.*

και and *ο* into *κω* (or *χω*), as *καὶ ὀξύ = κὠξύ, καὶ ὅσα = χὥσα.*

(*c*) The few instances of Crasis which occur in other words besides the above, follow for the most part the rules already given: as,

ἐγὼ οἶδα = ἐγᾧδα, τοι ἄρα = τἄρα, τοι ἂν = τἄν, μοι ἐστί = μοὐστί.

7. Synecphonesis (or the metrical coalition of two syllables in different words without a formal crasis) sometimes occurs in Tragedy. The principal instances are, *ἢ οὐ, μὴ οὐ, ἐπεὶ οὐ, μὴ εἰδέναι, ἐγὼ οὐ, ἐγώ εἰμι.* Here the beginner should adopt only such examples as rest on positive authority, and venture but rarely on analogies of his own drawing.

8. Synizesis (or the metrical coalition of two syllables in the same word without a formal contraction) sometimes occurs: for instance

εω, as *πόλεως*, *Ἀμφιάρεως*, *νοι*: as *δυοῖν.*

But the most frequent example is the word *θεός*, which may be used as a monosyllable in any of its cases.

9. A short vowel becomes long before —

(*a*) a double consonant;
(*b*) two mute consonants;
(*c*) two liquid consonants;
(*d*) *βμ, βν, γμ, γν, δν*;
(*e*) *σ* combined with any other consonant.

10. A short vowel is common before *βλ, βρ, γλ, γρ, δμ, δρ, θλ, θμ, θν, θρ, κλ, κμ, κν, κρ, πλ, πμ, πν, πρ, τλ, τμ, τν, τρ, φλ, φμ, φν, φρ.* But a short vowel at the end of a word is seldom made long before any of these positions excepting *βλ, γλ,* and *φρ.*

11. A short vowel in Arsis at the end of a word may be lengthened by an initial *ῥ*: as,

εἰς | ἐμῆ̄ | ῥέπον.

12. The interjections *φεῦ, αἴαι* and *εἶεν,* sometimes occur *extra metrum.*

13. *Πτόλις* may be used for *πόλις* to lengthen a preceding short vowel.

14. I is common in *λίαν, ἰάομαι, ἰατρός, ὄρνις,* long in *ὄφις, ὄφιν, κόνις, κόνιν.*

15. *Οι* is common in *ποιέω, τοιόσδε, τοιοῦτος, οἷος.*

16. The final *α* may be lengthened in accus. of words in *εύς,* as *βασιλέᾱ.*

17. *Ἡμῖν, ὑμῖν,* may shorten the *ι* by being written as oxytone instead of perispomenon, as *ἡμῖν, ὑμῖν.*

X. Dialect and Phraseology.

1. The Tragic dialogue exhibits a measured and severe dignity of style, equally removed from the

colloquial looseness of Comedy and the daring excursiveness of Lyric poetry. Among many features common to a good prose style, it also contains numerous forms and phrases of a purely poetic character.

2. The Dialect is the Middle Attic, like that of Thucydides. The Augment must therefore be always kept, the forms in *σσ* preferred to those in *ττ*, and the contracted forms only, with few exceptions, must be used.

3. Nevertheless some Ionic or Epic forms are used in Tragedy, as *ξεῖνος, μοῦνος, αἰεί, Θρῇκες, μέσσος, ζόη, ἔρος, οὔνομα, γούνατα, δουρί, πολλός, εἰλίσσω, εἵνεκα, οὕνεκα,* the uncontracted forms *νόος, ῥέεθρον, εὖροος,* and the gen. *εος* for *εως,* as *πόλεος.*

4. And some Doric forms: as *Ἀθάνα, δαρός, ἕκατι, κυναγός, ποδαγός, λοχαγός, ὀπαδός, κάρανον, ἄραρε, γάμορος, γάποτος.* Also the Æolic forms *πεδάρσιος, πεδάορος, πεδαίχμιος, μάσσων.*

5. Note the following forms, as belonging to Tragedy: —

(*a*) *εως* for *αος,* as *λεώς* for *λαός, νεώς* for *ναός, ἵλεως* for *ἵλαος,* Μενέλεως for Μενέλαος.

(*b*) Ναῦς. Gen. *ναός, νηός,* or *νεώς.* Dat. *ναΐ* or *νηί.* Acc. *ναῦν, νῆα* or *νέα.* Plur. Nom. *νᾶες, νῆες,* or *ναῦς.* Gen. *ναῶν, νηῶν* or *νεῶν.* Dat. *ναυσί.* Acc. *νῆας, νέας,* or *ναῦς.*

(*c*) *κάρα.* Gen. *κρατός.* Dat. *κρατί.* Acc. *τὸ* or *τὸν κρᾶτα,* or *τὸ κάρα.* Plur. Nom. *κάρα.* Gen. *κρατῶν.* Acc. *κάρα* or *κρᾶτας.*

(*d*) *γόνυ.* Gen. *γόνατος.* Plur. Nom. *γόνατα*

and *γούνατα*. Gen. *γονάτων, γουνάτων*, and *γούνων*.

(*e*) Ἀπόλλων. Acc. Ἀπόλλωνα and Ἀπόλλω.

(*f*) Ἄρης. Gen. Ἄρεος. Dat. Ἄρει. Acc. Ἄρην and Ἄρη.

(*g*) *δόρυ*. Gen. *δορός*. Dat. *δορί*. Ion. *δουρί*.

(*h*) *χείρ*. Gen. *χειρός* or *χερός*, &c.

(*i*) *νιν, σφε*, him, her, or them; *κεῖνος* for *ἐκεῖνος*; *σέθεν* for *σοῦ*; *ὅτου, ὅτῳ, ὅτοις* for *οὗτινος, ᾧτινι, οἵστισι*.

(*k*) *ει* for *η* in the 2nd Persons Sing. Pres. and Fut. Mid. and Pass. — as *βούλει* for *βούλῃ*, *ὄψει* for *ὄψῃ*.

(*l*) *ἦσθα* for *ἦς*, from *εἰμί*.

(*m*) *-όντων* for *-έτωσαν*, in 3rd Pers. Plur. Imperat. Pres. Act.; *-σθων* for *-σθωσαν* in 3rd Pers. Plur. Imper. Pres. Mid. and Pass. — as *γελώντων* for *γελάτωσαν*, *ἀφαιρείσθων* for *ἀφαιρείσθωσαν*.

(*n*) *ἔοικα*, Plur. *ἔοιγμεν, εἴξασι*.

(*o*) *οἶδα, οἶδας*, and *οἶσθα, οἶδε, ἴστον, ἴσμεν, ἴστε, ἴσασι*.—*ἴσθι, εἰδείην, εἰδῶ, εἰδέναι, εἰδώς*. — *ᾔδη* or *ᾔδειν, ᾔδεις* or *ᾔδησθα, ᾔδει* or *ᾔδειν, ᾖστον, ᾔστην, ᾔδειμεν* or *ἦσμεν, ᾖστε, ᾔδεσαν* or *ᾖσαν*. Fut. *εἴσομαι*.

(*p*) Attic Futures in *ῶ* contracted from *ᾰ́σω, έσω, όσω* (if the antepenultima is also short) as *σχεδῶ* (*σχεδᾷς, σχεδᾷ*, &c.) *καλῶ* (*καλεῖς, καλεῖ*), *ὀμῶ* (*ὀμοῦμαι*). And in *ιῶ* from Futures in *ῐ́σω*, as *οἰκτιῶ, εἶς, εἶ*, &c.

(*q*) *ξύν* for *σύν, ἐς* for *εἰς, ἔσω* for *εἴσω, ἐνί* for *ἐν, διαί, ὑπαί* for *διά, ὑπό*.

(*r*) *εὐθύς* and *εὐθύ*, *μέχρις* and *μέχρι*, *ἄχρις* and *ἄχρι*, *αὖθις* and *αὖτις*.

6. The Rules of Attic Syntax are given in the Greek Grammars. The following constructions should be noted as peculiarly Tragic: —

(*a*) GENITIVE.—1. With *ἕνεκα* understood, as *τάλαινα τῆσδε συμφορᾶς*.

2. After adverbs, as *ποῦ γῆς*: *ποῖ γνώμης*: *οὕτω θράσους*.

3. After verbs of obtaining, as *τυγχάνω*, *κυρῶ*, *ἀντάω*, *ἀκούω*, *κλύω*.

Obs. But if a thing and person are expressed, then accusative of thing and genitive of person.

(*b*) ACCUSATIVE.—1. Cognate, as *εὕδειν ὕπνον*, *κάμπτειν ἕδρας*.

2. In apposition to sentence, as —

ἔθυσεν αὐτοῦ παῖδα, ἐπῳδὸν Θρηκίων ἀημάτων.
κτενῶ σε, ποινὰς τοῦ πατρός.

(*c*) GENDER.—A female speaking of herself in the Plural Number uses the Masculine Gender, as

πάτερ φρονούντως πρὸς φρονοῦντας ἐννέπεις.

(*d*) ADJECTIVES.—1. Often used adverbially. Verbals in *τέος* and *τός* very frequently.

2. Compounded with *a* privative govern a genitive, as *ἄλυπος ἄτης*, *ἄψαυστος ἔγχους*, and are used by Oxymoron with the sub-

stantives from which they are derived, to reverse the idea which would otherwise be suggested, as *βίος ἀβίωτος, ὑμέναιος ἀνυμέναιος, μοῦσα ἄμουσος.*

3. Limit a substantive used metaphorically, as—

αἰετος, πτηνὸς κύων.

4. Are used proleptically (= *ὥστε εἶναι*) as —

εὔφημον, ὦ τάλαινα, κοίμησον στόμα.

5. With Article, for a Substantive, as *τὸ συνετόν* for *σύνεσις, τὸ σῶφρον* for *σωφροσύνη.*
6. Superlative doubled, as *πρώτιστος, ἔσχατ' ἐσχάτων — πλεῖστον ἔχθιστος.*

(*e*) Pronouns. —

1. *ὅδε* for adverb; *ὅδ' εἰμί,* 'here I am.' *ἀνὴρ ὅδε,* 'I.'
2. *Τις* some one, = many a one, some person or thing of importance, some considerable part.
3. *Αὐτὸς αὑτόν,* frequently in juxta-position.
4. *Οἷος* or *οἷός τε = τοιοῦτος ὥστε* 'able to.'
5. *Μὴ πρός σε θεῶν* understanding *λίσσομαι.*
6. *μὴ σύ γε,* understanding an Imperative Mood.
7. *Ταῦτα,* 'in this way.' *καὶ ταῦτα,* 'and that too.'

(*f*) Verb.—

1. Verb of sense governing object of another sense, as *κτύπον δέδορκα.*
2. Middle Future in Passive Sense, as *λέξομαι, τιμήσεται.*

3. Imperative and Interrogative combined: *οἶσθ' ὃ δρᾶσον; οἶσθ' ὥς ποίησον;*
4. Infinitive, in prayers to deities, with ellipse of *εὔχομαι*, as, *θεοὶ πολῖται μή με δουλείας τυχεῖν.*
5. Infinitive after adjectives, as *καλὸς ἰδεῖν.*
6. Infinitive with *τὸ* for *ὥστε.*
7. Infinitive used elliptically after *ὡς, ὥσπερ*, as *ὡς ἐπεικάσαι — ὥσπερ εἰκάσαι.*
8. Participle for Infinitive after *οἶδα, δείκνυμι, φαίνομαι*, and other verbs, as *ὢν δείξω φίλος.*
9. Participle in periphrasis with *τυγχάνω, κυρέω.*
10. Aorist Participle with *ἔχω* for Perfect, as *πτήξας ἔχω.*
11. *ἐπῄνεσα, ἔδεισα, ἔκλαυσα, ἀπέπτυσα, οἶδα, ἔγνωκα, δέδορκα, πέφυκα*, used in a Present signification.
12. Participles absolute, as in the following phrases: —

ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.
ὡς τοίνυν ὄντων τῶνδε σοὶ μαθεῖν πάρα.

(*g*) PREPOSITIONS. —

Note the following phrases: — *ἀμφὶ τάρβει, περὶ φόβῳ*, 'in terror;' — *ἀνθ' ὧν*, 'wherefore;' — *ὡς ἀπ' ὀμμάτων*, 'as far as sight can judge;' — *δι' αἰῶνος*, 'for ever;' — *διὰ τάχους*, 'quickly;' — *διὰ σπουδῆς*, 'zealously, eagerly;' — *δι' ὀργῆς*, 'angrily;' — *διὰ τέλους*, 'finally;' — *δι' ἔχθρας ἰέναι τινί*, 'to quarrel

with any one;' — *διὰ δίκης ἰέναι τινί*, 'to go to law with any one,' &c. &c.; — *εἰς χεῖρας ἐλθεῖν τινί*, 'to come to blows;' *εἰς καιρόν*, *εἰς δέον*, 'in needful time;' — *εἰς ἅπαξ* 'once for all,' — *ἐξ ἀέλπτων*, 'unexpectedly;' — *ἐκ τῶνδε*, 'under these circumstances;' — *ἐξ οὗ*, 'from the time when;' — *ἐξ ἴσου*, 'equally;' — *ἐκ βίας*, 'violently;' — *ἐκ δεξίας*, 'on the right hand;' — *ἐξ ἀπόπτου*, 'at an invisible distance;' — *τυφλὸς ἐκ δεδορκότος*, 'blind, after having had eyesight,' &c. &c.; — *ἐν δέοντι*, *ἐς δέον*, 'at a needful moment;' — *ἐν ὑμῖν*, 'in your power;' — *ἐν τάχει*, 'speedily;' — *ἐν ὄμμασι*, 'before your eyes;' — *ἐν δεινῷ*, 'at a fearful moment;' — *ἐν* (adverbial) *δέ*, 'and among them;' — *ἐπὶ ξυροῦ τύχης*, *ἐπὶ σμικρᾶς ῥοπῆς*, 'in imminent hazard;' — *ἐπ' ἐξειργασμένοις*, 'when the deed is done;' — *ἐπ' ἀργύρῳ*, *ἐπὶ κέρδεσι*, 'for a bribe;' — *ἐφ' ὑμῖν*, 'in your power;' — *ἐπ' οἶκου*, 'homeward;' — *τὸ ἐπ' ἐμέ*, 'as far as in me lies;' — *κατ' ἦμαρ*, 'daily;' — *κατ' ἄνθρωπον*, 'suitably to a man;' — *παρ' ἐλπίδα*, *παρὰ λόγον*, 'contrary to expectation;' — *παρ' οὐδέν*, 'of no account;' — *πρὸς θεῶν*, 'in heaven's name;' — *πρὸς τούτοις*, 'moreover;' — *πρὸς ταῦτα*, 'wherefore;' — *πρὸς ὀργήν*, 'angrily;' — *πρὸς ἡδονήν*, 'agreeably;' — *πρὸς βίαν*, 'forcibly;' — *παρόν*, 'when it is in one's power;' — *χρέων*, 'when one ought.'

(*h*) The use of Conjunctions and other Particles forms too large a subject to be here introduced, but should be carefully noted and imitated by the beginner, with the aid of the "Indices in Tragicos Græcos." He will find that very few sentences in Tragedy begin without some connecting particle or particles; and by diligent observation he will discover the shades of meaning in which they are severally used, and learn where and how to introduce them in his own compositions.

XI. The following FIGURES OF SPEECH are in frequent use: —

1. PLEONASM. — *αὖθις αὖ — αὖθις αὖ πάλιν — ἑκόντες οὐκ ἄκοντες — γνωτὰ κοὐκ ἄγνωτα — ἐν ὀφθαλμοῖς ὁρῶν*, &c.
2. ELLIPSIS. — *Πάρις γὰρ οὔτε συντελὴς πόλις — πατρός τε κἀπὸ μητρός.*
3. PERIPHRASIS. — *a.* Verb with Object instead of a bare Verb, as *μνήμην ἔχειν* for *μεμνῆσθαι, σπουδὴν θέσθαι* for *σπεύδειν, μάχην ποιεῖσθαι* for *μάχεσθαι*, &c. &c.

 b. Substantives: as *θρήνων ὀδυρμοί — ἡλίου κύκλος — γῆς πέδον — οὐρανοῦ ἀναπτυχαί — τειχέων περιπτυχαί — πύργων στεφάνωμα — ὦ κλεινὸν αὐτάδελφον Ἰσμήνης κάρα — Ἀσιατίδος γῆς σχῆμα — πρόσωπον εὐγενὲς τέκνων — πατρὸς κάρα — τὸ μητρὸς ὄνομα — ξύναιμον ὄμμα — συὸς μέγιστον χρῆμα*, &c. &c.

4. EPEXEGESIS, ANACOLUTHON, ATTRACTION, HENDIADYS, ZEUGMA, are also very frequently used. The student should note examples of these in the course of *his own* reading, and arrange them in his note book for use. Analogy may be studied, but it should be cautiously applied.

XII. CHORUS.

(*a*) The Dialect employed in the Chorus by the Greek Tragedians is Doric.*

(*b*) The Metres employed are various; among them are the following: —

1. ANAPÆSTIC.—(*a*) This originally consisted of nothing but Anapæsts (⏑⏑–); but gradually the Spondee and Dactyl came to be admitted as its equivalents. (*b*) It generally occurs in systems, each verse consisting of four feet or two metres: as

ἥκω || δολιχῆς || τέρμα κε|λεύθου ||
διαμει|ψάμενος || πρὸς σὲ Προ|μηθεῦ ||

(*c*) Unlike other systems of verse, it avoids Cæsura as much as possible: each foot may consist of a separate word:

δεσμοῖς | ἀλύτοις | ἀγρίοις | πελάσας |

(*d*) In this system, what is called Synapheia

* The reason for this dialect being used in the chorus may be found above, Chap. II. page 16.

prevails throughout: in other words, the quantity of the last syllable in each line is affected by the word which commences the next; as the final *α* is long before *σπ* in the following, —

εἰς ἀρθ|μὸν ἐμοὶ ‖ καὶ φιλό|τητᾱ |
σπεύδων—

And again on the same principle, the final syllable is elided in the following, —

πατρὸς Ὠ|κεανοῦ ‖ δερχθῆτ' | ἐσίδεσθ' |
οἴῳ —

(*e*) Each system (generally) ends with a verse shorter by one syllable, generally termed a *Versus Paræmiacus*, from so frequently containing a *παροιμία*, proverb or moral sentiment. To this verse is frequently prefixed a monometer, as

πρὶν ἂν ἐξ | ἀγρίων ‖ δεσμῶν | χαλάσῃ ‖
ποίνας | τε τίνειν ‖ (Monometer.)
τῆσδ' αἰ|κίας ‖ ἐθελή|σῃ. (Versus Paræmiacus.)

Obs. 1. A monometer may occur anywhere in the system.

Obs. 2. The final syllable of the *Versus Paræmiacus* is not subject to the above rule relating to Synapheia.

Obs. 3. In the Anapæstic system, an Anapæst can never follow a Dactyl.

XIII. Trochaic Metres.

The Trochaic metre of most frequent occurrence is the Tetrameter Catalectic. As has already been said, it may conveniently be considered as consisting of a Cretic, or its equivalent, prefixed to a Trimeter Iambic.

θᾱσσŏν η̄ μ' | ἐχρῆν προβαίνειν, ἰκόμην δι' ἄστεος·
ὡς νῖν ἵκε|τεύσω με σῶσαι· τό γε δίκαιον ὦδ' ἔχει·
ἴδῐŏν η̄ | κοινὸν πολίταις ἐπιφέρων ἔγκλημά τι.

Obs. 1. But this Trochaic Senarius admits no Anapæst even in the first place, and it must have the Penthemimeral Cæsura. Indeed the break there is as decisive as if the verse were divided into two lines; so that not only a compound word cannot be broken, but not even an article or a preposition is suffered to terminate the fourth foot. Thus the following verse is incorrect:

ταῦτά μοι διπλῆ μέριμν' ἄ | φραστός ἐστιν ἐν φρεσί:

For which we read,

*ταῦτά μοι μέριμν' ἄφραστός | ἐστιν ἐν φρεσὶν διπλῆ.**

Obs. 2. The rule respecting the pause is also scrupulously observed: for instance in Eur. Hel. 1648. *Οἵπερ ἡ δίκη κελεύει μ'· ἀλλ' ἀφ|ίστασθ' | ἐκποδών.* (Porson reads *ἀφίστασ'*.)

* The following line of Sophocles Hermann considers to be excused by a change of person, the cæsura being affected by the pause in the recitation (Phil. 1402.):

N. *εἰ δοκεῖ, στείχωμεν.* Φ. *ὦ γενναῖον εἰρηκὼς ἔπος.*

Obs. 3. Anapæsts are admissible only in the even places.

The following is a scale of this metre: *

1.	2.	3.	4.	5.	6.	7.	8.
– ∪	– ∪	– ∪	– ∪	– ∪	– ∪	– ∪	–
∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	
– –	– –		– –		– –		
	∪ ∪ –		∪ ∪ –		∪ ∪ –		

As the Tragic Trimeter Iambic admits Anapæsts in proper names, so the Tragic Tetrameter Trochaic is supposed to admit Dactyls in similar circumstances, and for the same reason, in every foot but the fourth and last. Only two instances, however, are to be found, viz. Eur. Iph. 882. and 1352.:

εἰς ἄρ' | Ἰφῐγε|νειαν Ἑλένης νόστος ἂν πεπρωμένος:
πάντες Ἕλληνες· στρατὸς δὲ | Μῡρμῐδό|νων οὗτοι παρῆν.

In the construction of Trochaics, if the first dipodia is contained in whole words, the second foot must be a Trochee: thus

φανερὸς οὕτως | ἐξελεγχθεὶς δειλὸς ὡς εἶης φύσιν

is an objectionable verse: so also in Eur. Iph. A. 1340. For

* "The later tragedy was negligent about rhythm in general and even admitted disyllabic words into a tribrach. Eur. Orest. 736.:

χρόνιος· ἀλλ' ὅμως τάχιστα | κακὸς ἐφ|ωράθη φίλοις.

The more ancient did not indulge themselves in this licence, except in prepositions and certain other words closely connected, as — *διὰ κακῶν,—ὁ δὲ τοιόσδε.*"—*Hermann on Metres*, p. 27.

τινὰ δὲ φεύγεις | τέκνον; Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι,

we must read,

τί δὲ, τέκνον, φεύγεις; Ἀχιλλέα, κ.τ.λ.

There are other varieties of Trochaic verse:

1. Monom. Acat. or *Basis Trochaica:*

ᾱστĕ|νᾱκτŏs.

„ Hypercat. or Penthem:

τĭ πŏτ' ἄν|ᾱστĕ||νεῑs. Hec. 183.

2. Dim. Brachycat. or *Ithyphallic:*

δᾱκτῠ|λοῑs ĕ‖λῑσσĕ. Orest. 1431.

„ Catal. or Hephthem.:

τῶν ἄ|πōρθῑ̄‖τῶν πŏ|λῑs.
Eur. Hec. 894.

(So in Horace: Non e|bur, ne‖que aure|ūm.)
Dim. Hypercat.:

ās ĕ|γῑ̄μ' ŏ ‖ τōξŏ|tās Πă‖ρῑs. Orest. 1408.

3. Trim. Brachycat.:

ὦ τĕ|κνōν, τĕ‖κνōν τă|λαῑνās ‖ μᾱτρŏs.
Hec. 688.

„ Catal.:

κᾱτθă|νεῑ, κă‖κōs σ' ἄ|πōκτεῑ‖νεῑ πŏ|σῑs.
Orest. 1467.

Trim. Acatalect.:

εἰθ' ἄ|ἔλλαι‖ᾱ τἄ|χῡῤῥω‖στος πἔ|λεῖἄς.
Soph. Œd. C. 1081.

καὶ κἄ|σῖγνη̄‖τᾶν πῦ|κνοστῖ‖κτῶν ὄ|πᾱδὄν.
1092.

Trim. Hypercat.:

ῆλθὄν|εἶς δὄ‖μοῦς, ἴν' | αὖθ' ἔ‖κᾱστᾰ σοῖ λἔ‖γω̄.
Eur. Or. 1397.

Obs. Bentley (on Cic. Tusc. iii. 12.) affirms that this metre is unknown to tragedy and comedy Gaisford thinks that the above are legitimate instances.

XIV. Dactylic Metre.

In Dactylic verse *one* foot constitutes a metre.

1. Monom. Hypercat.:

Οἶδἴπὄ‖δᾱ.

2. Dim. Cat. on *two syllables* (called *Adonic*):

τοῖσδ' ὄμὄ‖φωνὄν. Æsch. Ag. 166.

This verse concludes the Sapphic Stanza, as

Rīsĭt Ăpōllō.

Dim. Acat.:

τἶς δ' ἔπἴ‖τῡμβἴὄς: οὔ δεῖσ‖ῆνὄρᾰ:
τᾱνδἔ γὔ‖ναῖκῶν.

3. Trim. Catal. *on one syllable:*

Ἄρτἔμἴ‖δὄς τἔ θἔ‖ᾱς. Hec. 462.
τᾱν Ζεῦς ‖ ᾱμφἴπὔ‖ρῳ̄. 471.

As Hor. Od. iv. 7.:

arbori|busque co|mæ.

Trim. Catal. *on two syllables:*

πōλλᾰ́ γᾰ́ρ ‖ ὥστ᾽ ἄκᾰ́‖μᾱντŏς
ῆ Νŏτοῦ ‖ ῆ Βŭρᾰ́‖ᾱ τῖς
εὖρᾰ́ῖ ‖ κῡμᾰ́τᾰ́ ‖ πōντῳ̄. Soph. Trach. 110.

„ Acat.

Ζεῦξŏμαῖ ‖ ᾱρμᾰ́τῐ ‖ πῶλοῦς. Hec. 467.

4. Tetram. Catal. *on one syllable.*

ὦ πŏ́λῦ‖κλαῦτᾰ́ φῐ́‖λοῖσῑ θᾰ́‖νῶν.
Æsch. Pers. 680.

„ Acat. with a Cretic at the end:

ῦπν᾽ ŏδῦ‖νᾱς ᾰδᾰ́‖ῆς, ŭπνᾰ́ ‖ δ᾽ ᾱλγᾰ́ε̄ῶν.
Soph. Phil. 826.

This is admissible only in single verses. In a system of this kind the final syllable is not common:*

σᾱ δ᾽ ἔρῐς ‖ οῦκ ἔρῐς ‖ ἄλλᾰ φŏ́‖νῳ̄ φόνŏς
Οῑδῐπŏ́‖δᾱ δŏ́μŏν ‖ ὧλέσᾰ́ ‖ κρᾱνθεῖς
αῑμᾰ́τῐ ‖ δεῖνῳ̄ ‖ αῑμᾰ́τῐ ‖ λῡγρῷ̄.
Eur. Phœn. 1510.

Sometimes a verse of a different kind is subjoined to a Dactylic system:

ᾰ́φθῐτŏν ‖ ᾱκᾰμᾰ́‖τᾱν απŏ́‖τρῡ́ᾰταῖ,
ἰλλŏμᾰ́‖νῶν ᾰρŏ́‖τρῶν ἔτŏς ‖ εἰς ἔτŏς,
ἱππεῖ|ῳ̄ γᾰ́|νεῖ πŏ́|λεῦῶν. Soph. Antig. 338.

* See above, Synapheia in Anapæstic Verse.

The following is an instance of the Dactylic Tetrameter in Horace:

Certus e|nim pro|misit Apollo.

Tetram. Hypercat.:

οὐδ' ὑπὸ ‖ πᾰρθένι‖ᾱς τὸν ὑ‖πὸ βλέφᾰ‖ροῖς.
Eur. Phœn. 1501.

5. Pentam. Acat.:

νᾱσοῖ θ' ‖ αἳ κᾰτᾰ‖πρῶν' ἄλι‖ᾱν πέρι‖κλῡστοῖ.
Æsch. Pers. 883.

6. Hexam. Acat.:

πρὸς σὲ γε‖νεῖᾰδος, ‖ ὦ φίλος, ὦ δόκι‖μωτᾰτος ‖
Ἑλλάδι,
ἀντόμαι, ‖ ἀμφίπι‖τνοῦσᾰ τὸ ‖ σὸν γόνυ ‖ καὶ
χέρᾰ ‖ δεῖλαίᾰν. Eur. Suppl. 277. 288.

See Soph. El. 134. 150.

μὴδὲ τὸ ‖ πᾰρθένι‖ᾱν πτέρον ‖ οὐρεῖ‖ᾱν τέρᾰς ‖
ἔλθειν. Eur. Phœn. 819.

Obs. 1. The *Dactylic Hexameter* is the metre of Homer and the other epic poets: and being scarcely used in the dramatic writers, needs not explanation here.

Obs. 2. The Greek Elegiac Pentameter is similar to the Latin, but admits a trisyllable word at the end: as

θυμὸν ἀποπνείοντ' | ἄλκιμον ἐν κονίῃ.

It is only once used in tragedy, viz. in Eur. Andr. 103. sqq.

7. *Logaœdic.*—This appellation is given to verses which commence with Dactyls and end in Trochees, and is given to them, as Hermann remarks, because they appear to hold a middle station between song and common speech.

μῆτἔ πᾰ|τρῷὸν ἵ‖κοῑτ' ἔs | οἰκὸν. Hec. 938.
ἔκτὸπῐ‖ōs σὺ|θεῖs ὅ | πᾱντῶν. Soph. Œd. C. 119. See Æsch. Prom. 138. 157. 173. 193.
ἦσθᾰ φὺ‖τᾱλμῐ|ōs δὺσ|αῖῶν. 151.
ὦ πὸλῖs, | ὦ γἔνἔ‖ᾱ τᾰ|λαῖνᾰ· | νῦν σἔ
μοῖρᾰ κᾰθ|ᾱμἔρῐ‖ᾱ φθῖ|νεῖ, φθῖ|νεῖ.
Electr. 1413, 1414.
ἔλθ' ἔπῐ | κοῦρὸν ἔ‖μοῖs φῑ|λοῖσῐ | πᾱντῶs.
Eur. Or. 1293.

Obs. 1. Spondees, instead of Dactyls, are not supposed to be admissible: otherwise we might refer to this description of verse, Hec. 900.,—

κῆλῖδ' | οἰκτρὸτᾰ‖τᾶν κἔ|χρῶσαῖ:

and also 455. 463. 466. 475. 629.

The following verse, in which a Dactyl stands combined with three Trochees, frequently occurs in the tragedians:

δῆξῖθῦμὸν ἔρῶτὸs ᾱνθὸs. Æsch. Ag. 720.

XV. Ionic a Majore. (--⏑⏑)

An Ionic verse *a majore* admits a *Trochaic Syzygy*

promiscuously with its proper foot; the *second* Pæon in the first place; also a Molossus in the second place of a Trimeter whole or catalectic. Resolutions of the long syllable are allowed in all possible varieties.

Monom. Hypercat. or Penthem.:

πτῶσσοῦσί μὔ‖χῶν. Hec. 1048.

Dim. Brachycat.:

καῖ σῶφρὸνᾰ ‖ πῶλοῖς. Phœn. 182.

„ Catal.:

ἢ Παλλᾰδὸς ‖ ἔν πὸλεῖ. Hec. 465.

„ Acat.:

δᾰφνᾶ θ' ἵἔ‖ροῦς ἄνἔσχἔ. 458.

„ Hypercat.:

νῦν δ' οὗτὸς ᾰ‖νεῖταῖ στὔγἔ‖ρῳ.
Soph. Aj. 1232.

Trim. Brachycat.:

οἰκτρᾶν βἴὸ‖τᾶν ἔχοῦσᾰν ‖ οἴκοῖς. Hec. 456.
χαῖρ', εὖτὔχἰ‖ᾷ δ' αὗτὸς ὄ‖μιλεῖς. Or. 348.

Trim. Acat.:

τᾶν οὖθ' ὕπνὸς ‖ αἴρεῖ πὸθ' ὃ ‖ πᾶντὸγῆρῶς.
Soph. Ant. 614.

But this may be Choriambic, according to Hermann.

If the three remaining Pæons, or the second

Pæon in any place but the first, or if an *Iambic Syzygy* or an *Epitrite* be found in the same verse with an Ionic foot, the verse is then termed *Epionic.*

XVI. IONIC A MINORE. (⏑⏑--)

An Ionic verse *a minore* admits an *Iambic Syzygy* promiscuously; and begins sometimes with the *third* Pæon; sometimes with a Molossus, which is admitted in the *odd* places. Resolutions of the long syllable are also allowed.

Monom. Hypercat. or Penthem.:

μĕλĕās μā‖τρŏs. Hec. 185.

Dim. Catal. or Hephthem.:

ĕλătās ākρ‖ŏκŏμοῖs. Phœn. 1531.

„ Acat.:

πăρăκλῑνοῦσ' ‖ ĕπĕκρανēν. Æsch. Ag. 721.

„ Hypercat.:

δῐĕδῑφρεῦ‖σĕ Mῡρτῐλοῦ ‖ φŏνŏν. Eur. Or. 984.

Trim. Acat.:

μŏναδ' αἰῶ‖να δῐαξοῦ‖σα τὸν αεῖ.
Phœn. 1537.

The choruses in the Bacchæ of Euripides are principally in this metre.

This metre is once used by Horace, in Od. iii. 12.,

Mĭsĕrārum ēst, &c.

An *Epionic* verse *a minore* is constituted by inter-

mixing with the Ionic foot a *Trochaic Syzygy*, an *Epitrite*, the second or fourth Pæon, or the third Pæon in any place but the first.

XVII. Choriambic Metre.

A Choriambic verse sometimes begins with an Iambic Syzygy; as,

πἔφρῑκἄ τᾱν ‖ ω̄λἔσῐοῑ|κον. Æsch. S. c. Th. 717.

and generally ends with one, either complete or Catalectic. It also sometimes ends with a Trochaic Syzygy:

μῆνἔς ἄγῃ‖ρω̄s χρŏνῳ̄ δῦ‖νᾱστᾱs.
Soph. Ant. 608.

αὐτŏδἄῑ‖κτοῑ θἄνω̄σῐ
καῑ χθŏνῐᾱ ‖ κŏνῑs πῐ́ῃ. Æsch. S. c. Th. 733, 734.*

Monom.:

ω̄ μοῑ ἔγω̄. Eur. Hec. 1039.

„ Hypercat. or Penthem.:

τᾱνδἔ γῠναῑ‖κω̄ν. 1053.

Dim. Brachycat.:

ᾱλῐŏs αῡ‖γᾱζεῑ. 634.

„ Catal. or Hephthem.:

πō̄ρθμŏν ἄῑξ‖ω τἄλᾱs. 1088.

* The verses corresponding to these in the antistrophe are—

πᾱρβἄσῐᾶν ‖ ω̄κὔποῑνŏν
αῑω̄νἄ δ' ēs ‖ τρῐ́τῡν μἔνεῑ.

Dim. Acat.:

ἀμφὶ κλάδοις ‖ ἐζόμεναι. Phœn. 1532.

1. "The *Catalectic Dimeter*, which consists of one Logaœdic order, occurs sometimes among the dramatic poets, repeated in systems, resolutions being rarely admitted, as in Euripides, Bacch. 105.:

ὦ Σεμέλας τροφοὶ Θή-
βαι, στεφανοῦσθε κισσῷ.
βρύετε, βρύετε χλοηρᾷ
σμιλακι καλλικάρπῳ.

"(So in Horace: Lȳdĭă dīc | pĕr ōmnēs |.)

"Systems of *Acatalectic Dimeters* are concluded with this verse. Æsch. S. c. Th. 924.

"δαϊόφρων, οὐ φιλογα-
θὴς, ἐτύμως δακρυχέων
ἐκ φρενὸς, ἃ κλαιομένας
μου μινύθει
τοῖνδε δυοῖν ἀνάκτοιν."

See Hermann on Metres: p. 91.

Dim. Hypercat.:

τᾶν ὃ μέγας ‖ μῦθος ἄξ‖ει. Soph. Aj. 226.

2. Trim. Brachycat.:

πολίον ἄφανες ‖ αἰθέρος εἰδ‖ῶλον.
Eur. Ph. 1559.

,, Acat.:

νῦν τέλεσαι ‖ τὰς πέριθυ‖μοὺς κατάρας.
Æsch. S. c. Th. 721.

"The latter form only of tragedy appears to have used resolved feet, as Eur. Iph. A. 1036.:

"τἷς ἄρ' ὑμέναι|ος διὰ λωτοῦ Λίβυος
μέτα τε φίλοχό|ρου κιθάρας." — *Hermann.*

3. Tetram. Catal.:

ā νĕŏtās ‖ moī phĭlŏn āch‖thōs, to dĕ gē‖păs aiei.
Herc. F. 639.

"Choriambic verses are found beginning with an *Anacrusis,* i. e. a time or times extra metrum, and forming a kind of introduction or prelude to the syllables which the Ictus afterwards begins. Æsch. S. c. Th. 313.:

ὑπ' | ἀνδρὸς Ἀχαιοῦ θεόθεν
περθομέναν ἀτίμως.

Soph. Antig. 606.:

τὰν | οὔθ' ὕπνος αἱρεῖ ποθ' ὁ παντογήρως.

4. A verse composed of an Amphibrachys and Choriambus is common. Æsch. Ag. 725.:

πōμπᾷ Διὸς ξĕνĭoυ.

Obs. Horace has put a Trochaic Dipodia before Choriambi, and has chosen to make the last syllable of it always long, whereas it is probable that among the Greeks it was doubtful. Od. i. 8.:

Tē dĕōs ō|ro, Sybarin cur properas amando.

The most in use are Choriambics with a base, which the ignorance of ancient metricians ranked

among Antispastic verses. The shortest of these verses has one Choriambus. Æsch. Suppl. 42.:

νῦν ἐν | ποιονόμοις.

Next is the Hypercatalectic, which is called *Pherecratean.* Æsch. S. c. Th. 282.:

τοὶ μὲν | γὰρ ποτὶ πύρ|γους.
τοὶ δ' ἐπ' | ἀμφιβόλοι|σιν
ἰάπ|τουσι πολί|ταις
χερμάδ' | ὀκριόεσ|σαν.

(So Horace: Grato Pyrrha sub antro.)

Then the *Glyconic,* which has a Logaœdic order:

Cui flavam religas comam.

See Soph. Ant. 100.

Another kind has a Trochee or Spondee subjoined to a Choriambus. Æsch. Eum. 1038.:

εὐφα|μεῖτε δὲ χω|ρῖται.

The most in use is the *Hypercatalectic Dimeter.* Soph. Aj. 628.:

οὐδ' οἰκ|τρᾶς γόον ὄρ|νιθος ἀη|δοῦς.

Sophocles has used the *Brachycatalectic Trimeter* in Antig. 951.:

ἀλλ' ἁ | μοιριδία | τις δύνασις | δεινά.

Choriambic systems, too, are found beginning with a base. Æsch. Suppl. 61.:

δοξά|σει τις ἀκού|ων ὅπα τᾶς
Τηρείας
μήτιδος οἰκ|τρᾶς ἀλόχου:

where the Molossus in the proper name is to be remarked, to which a Choriambus answers in the Antistrophe. So also in Soph. El. 123. 139., where the last syllable of the Choriambus is resolved:

τάκεις | ὦδ' ἀκόρετον | οἰμωγάν.
ἀν-
στάσεις οὔτε γόοις, οὔτὲ λιταῖς.

In the same play Molossi are made to answer to each other (472. 488.):

εἰ μὴ | 'γὼ παράφρων | μάντις ἔφυν | καὶ γνώμας.
ἥξει | καὶ πολύπους | καὶ πολύχειρ | ἃ δεινοῖς.

This is done (ib. v. 129. 145.) in verses also without a base:

ὦ γενέθλα γενναίων.
νήπιος ὃς τῶν οἰκτρῶς.

Sophocles has used the *Trimeter Hypercatalectic* (Phil. 681.):

ἄλλον | δ' οὔτιν' ἔγωγ' | οἶδα κλύων, | οὐδ' ἔσιδον | μοίρᾳ.

Horace uses many Choriambics with a base, always putting a Spondee in the latter, and making a Cæsura at the end of each Choriambus except the last:

Mæce|nas, atavis | edite re|gibus.
Nullam, Vare, sacrâ vite prius severis arborem.

Once only, and that in a compound word, he has neglected the Cæsura (i. 18. 16.):

Arcanique fides prodiga, perlucidior vitro.

Alcæus was careless of such matters:

*μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω.**

And Catullus has followed him, Carm xxx."—*Hermann on Metres*, p. 93.†

The following is termed the *Choriambus Polyschematistus:*

Οἰδῖπόδᾱ | *βρότων οὐδε|νᾰ μᾰκᾰρῐ|ζῶ.*
Soph. Œd. T. 1195.

A *Glyconeus Polyschematistus* contains a Choriambus in the second foot:

Ἄλεξᾱνδρŏς | *εἰλᾰτῐνᾱν.* Hec. 630.
τῐ τοῦς ἄνω|θεν φρŏνῐμω-
τᾰτοῦς οἴω|νοῦς ἔσŏρω-
μένοῐ τρŏφᾶς | κῆδŏμένοῦς
ἄφ' ὧν τε βλᾶσ|τῶσῖν, ἄφ' ὧν τ'. κ.τ.λ.
Soph. El. 1058.
καῖ βŏτῆρᾰς | ῖππŏνŏμοῦς. Aj. 232.
οὐδὲν ἐλλεῖ|πεῖ γ' νέᾱς. Ant. 585.
ὦ λῖπᾰρōζῶ|νοῦ θῦγᾰτἔρ. Phœn. 178.
ὄλἔθρῐον βῖŏ|τᾶν πρŏσᾰγεῖς. Med. 989.

XVIII. Antispastic Metre.

An Antispast is composed of an Iambus and a Trochee (⏑– | –⏑). To lessen the labour of composi-

* So also Theocritus, who employs this metre in the twenty-eighth Idyllium.

† See Bentley on Hor. Od. iv. 8. 17.

tion, in the first part of the foot any variety of the Iambus, in the second any variety of the Trochee, is admitted. Hence we get the following kinds of Antispast:

1.	2.
⏑–	–⏑
⏑⏑⏑	⏑⏑⏑
––	––
⏑⏑–	⏑⏑–
–⏑⏑	

Instead of an Antispast, an Iambic or Trochaic Syzygy is occasionally used.

The second foot of the Iambic Syzygy also admits a Dactyl:

–⏑ | –⏑⏑

Antisp. Monom. :

ὦ πότνι' Ἥρα·
ὦ φίλ' Ἄπολλον. Æsch. S. c. Th. 141. 147.

„ Dim. Brachycat. :

ἔμοῖ χρῆν ξῦμ‖φόρᾶν. Hec. 627.

„ Dim. Acat. :

νόμὸν ἄνόμὸν, οἳ|ἄ τῖς ξοῦθᾶ·
τί δ' ἔπῐ́φὸβᾰ δῦσ|φᾰτῷ κλᾱγγᾷ.
Æsch. Ag. 1111. 1121.

„ Dim. Hypercat. :

ἔμοῖ χρῆν πῆ‖μόνᾶν γἔνἔ|σθαῖ.
Eur. Hec. 628.
τᾰ́λαῖν' οῦκἔ‖τί σ' ἔμβᾰτεῦ‖σῶ. 901.

Antisp. Trim. Brachycat.:

ταλαῖναι τα‖λαῖναι κόραι ‖ Φρύγων. 1046.

„ Trim. Catal. or Hendecasyllable:

αθῦρσοι δ' οἱ‖ἃ νῖν δράμον‖τὲ βάκχαι.
Eur. Or. 1502.

"Euripides appears to have used a Trimeter in the Herc. Fur. 919., followed by a verse composed of two Dochmii:

λέγε, τίνα τρόπον | ἔσυτὸ θέὀθεν ἔπι μέλἄθρἄ κἔ-
-κἔ τἄδἔ, τλημόνας | τὲ παίδων τύχας."
—Hermann.

XIX. Dochmiac Verses.

A *Dochmius* consists of an Antispast and a long syllable (∪---∪-); therefore a simple Dochmiac is the same as an Antispastic Monom. Hypercat.:

*θἔων ἢ θἔαν.**

A pure Dimeter Dochmiac is not of frequent occurrence: the fourth of the following lines is one:

ἄλἴμενῶν τἴς ὡς ‖ ες ἀντλῶν πἔσῶν
λἔχρἴὸς ἔκπἔσῃ ‖ φἴλᾶς κᾶρδἴᾶς
ἵ μἒρσᾶς βἴὸν· ‖ τὸ γἄρ ὕπἒγγὕὸν
δἴκᾳ̣ καὶ θἔοἱ‖σἵν οὐ ξὕμπἴτνεἳ.
Hec. 1010—1013.

* According to Hermann there are forty-eight varieties.

Other varieties of the Dimeter Dochmiac may be found in the chorus in Æsch. S. c. Th. 79. ed. Blomf.—

ῥεῖ πόλυς ὧδε λεῶς ‖ προδρόμος ἱππότας.
ἁμάχετοῦ δίκαν ‖ ὕδατος ὀρότυπου.
ἄλευσάτε βοᾷ ‖ δ' ὑπὲρ τείχεων.
τίς ἁρ' ῥύσεται, ‖ τίς ἀρ' ἐπάρκεσει;
πέπλων καὶ στέφεων ‖ πότ' εἰ μὴ νῦν, ἀμ—φί.
σύ τ' Ἄρης, φεῦ, φεῦ, ‖ Κάδμου ἐπώνυμον.
ἐν τε μάχαις μάκαιρ' ‖ ἀνάσσα πρὸ πόλεως.
ἰὼ τέλειοι ‖ τέλειαι τε γᾶς·—

with an Iambic Syzygy.

Also in Eurip. Hec. 681. 684. 688. 689. 690. 693. 702. 703. 707. 708. 709.

The Dimeters do not always consist of separate Dochmii. Æsch. Prom. 590., S. c. Th. 479.:

ὑπὸ δὲ κηρόπλασ‖τος ὀτοβεῖ δόναξ.
ὡς δ' ὑπέραυχα βά‖ζουσιν ἐπὶ πτόλει.

The following verses are also referred to the dochmiac system by Hermann de Metr. l. II. c. xxi. in which the final long syllable is resolved into two short (Eur. Or. 149.):

κάτάγε, κάτάγε, πρόσιθ' ‖ ἄτρεμάς, ἄτρεμάς ἰθί·
λόγον ἀπόδος, ἐφ' ὅ τι ‖ χρέος ἐμόλετε πότε,
χρόνιά γὰρ πέσων ‖ ὀδ' εὐνάζεται.

Also these, in the second of which a short syllable stands in place of the long, by the force of the pause on the vocative (Herc. Fur. 870.):

Ὀτότοτοῖ, στένāξ‖ὄν· ἀπόκειρέταῖ
Σὸν ἄνθος, πόλις, ‖ ὃ Διὸς ἐκγόνος.

A Dochmiac is sometimes connected with a Cretic, either pure or resolved:

ἑπτάπυλόν | ἕδος ἐπῐ́ῤῥυσ.
Æsch. S. c. Th. 151.
τᾶσδε πῦρ|γόφυλάκες πόλιν. 154.
ἵκετο τέρμονίον ‖ ἔπι πάγον. Prom. 117.

XX. Pæonic Metre.

A Pæonic verse admits any foot of the *same time* as a Pæon, viz., a Cretic, a Bacchius, or a Tribrach and Pyrrhic jointly; a Palimbacchius or third Pæon is not often found. The construction of the verse is most perfect when each metre ends with a word.

Dim. Brachycat.:

ὁμόγαμος ‖ κύρει. Phœn. 137.

„ Catal.:

χάλκοδέτα ‖ τ' ἐμβόλα. 113.

„ Acat.:

διοίχόμεθ', ‖ οἰχόμεθα. Orest. 179.
δρόμαδες ὦ ‖ πτερόφοροι. 311.

„ Hypercat.:

πάρ‖ Σίμουντ‖ίοις ὄχε‖τοις. Orest. 779.
θεῶν νέμε‖σις εἰς Ελε‖νᾶν. 1356.

Trim. Brachycat.:

κἄτἄβō̄στρŭ̓‖χŏs ōμμἄσῐ̆ ‖ γō̄ργŏs.
Phœn. 146.

„ Catal.:

βἄλοῑμῐ̆ χρŏ̆|νῳ̄ φῠ̆γἄδἄ̆ | μĕλĕ̆ŏν. 169.

„ Acat.:

τŏ̆ δĕ̆ κἄλῶs | κτἄμĕνŏν, ῶ | μĕγἄ ναΐ̆ων
στŏμῐ̆ŏν, εῡ̄|δŏs ἄνĕδῆν | δŏμŏ̆ν ἀνδρŏs.

XXI. Versus Prosodiacus.

This appellation is given to a verse in which Choriambics are mixed with Ionics or Pæons.

Dim. Acat.:

ᾱ δĕ̆ λῐνŏν | ῆλἄκἄτᾱͅ. Eur. Or. 1429.
νῆμἄτἄ θ᾽ ῑ̆|ĕτŏ̆ πĕδῳ̄. 1431.

„ Hypercat.:

μōλπᾶν δ᾽ ἄπŏ̆, | καῑ̆ χŏ̆ρŏ̆ποῑ̆|ῶν. Hec. 905.
μᾶστŏν ŭπ̄ερ|τĕλλōντ᾽ ĕσῐ̆|δῶν. Or. 832.

Trim. Catal.:

λᾱῐνĕοῖs | Ἀμφῑ̆ŏνŏ̆s | ōργἄνοῖs. 114.

„ Hypercat.:

μĕγἄλᾱ̆ δĕ̆ | τῖs δῠνᾰμῖs | δῑ̆᾽ ἄλᾱστŏ̆|ρῶν.
Or. 1562.

XXII. Cretic Verses.

Dimeter Cretics are very much used both by tragedians and comedians, and commonly conjoined in systems, so that the last syllable of the verses is neither doubtful, nor admits an Hiatus, and may be resolved. In these systems a Monometer too is assumed. Æsch. Suppl. 425.:

φρόντισον,
καὶ γενοῦ | πανδίκως
εὐσεβὴς | πρόξενος·
τὰν φυγάδα | μὴ προδῷς,
τὰν ἔκαθεν | ἐκβολαῖς
δυσθέοις | ὀρμέναν.

See also Eur. Orest. 1415.

XXIII. Versus Asynarteti.

Verses in which dissimilar species are united are so called.

Hec. 1080.:

δεῖνᾰ, δεῖνᾰ ‖ πᾰπτῶνθᾰμεν,

Troch. Syz. + Iam. Syz.

Hec. 457.:

ἔνθᾰ πρῶτὸ‖γόνος τε φοῖ|νῑξ,

Troch. Syz. + Iam. Penthem.

A verse of this kind in which a Trochaic is followed by an Iambic Syzygy, or *vice versâ*, is termed *Periodicus*.

Eur. Or. 1404.:

aĭlĭnŏn, aĭlĭnŏn ‖ ārχān θănătoū,

Dact. Dim. + Anap. Monom.

Or. 824.:

ē mātrōktŏnŏn ‖ aĭmă χeĭrĭ thēsthaĭ,

Dact. Dim. + Troch. Ithyphallic.

Hec. 915.:

ĕpĭdēmnĭŏn ōs ‖ pĕsoĭm' ĕs eūnān,

Anap. Monom. + Iamb. Penth.

Or. 960.:

strătēlătōn ‖ ¯Ellădōs pŏt' ōntōn,

Iamb. Monom. + Troch. Ithyph.

Phœn. 1033.:

˘bās, ĕbās, ‖ ō ptĕroūssă gās lŏchĕūmă,

Iamb. Monom. + Troch. Dim.

Hec. 1083.:

aĭthĕr' āmptă‖mĕnŏs oūrănĭŏn,

Troch. Monom. + Anap. Monom.

Phœn. 1525.:

ē tōn păroĭthĕn ‖eūgĕnĕtān ĕtĕrŏs,

Iamb. Penth. + Dact. Penth., called also *Iambelegus.*

Obs. 1. The following are instances of Asynartete verses from Horace. Od. i. 4.:

Solvitur acris hyems gratâ vice ‖ veris et Favonî,

of which the first part is a Dactylic Tetrameter, the last a Trochaic Dimeter Brachycatalectic.

Epode xi.:

Scribere versiculos ‖ amore perculsum gravi,

Dact. Trim. Cat. + Iamb. Dim.

Obs. 2. In these verses the final syllable of the Dactylic part is common, and elision is sometimes neglected:

v. 6. Inachia furerē ‖ silvis, &c.
10. Arguit, et laterē ‖ petitus, &c.
14. Fervidiore merō ‖ arcana, &c.
24. Vincere mollitiā ‖ amor, &c.

Epod. 13.:

Occasionem de die: dumque virent genua,

Iam. Dim. + Dact. Trim. Cat., the reverse of the former metre. The same licence also occurs in this:

v. 10. Levare diris pectorā ‖ sollicitudinibus.

Archilochus is said to have been the inventor of Asynartete verses.

COMIC METRES.

The Comic Senarius admits Anapæsts into every place but the sixth, and a Dactyl into the fifth; but here likewise a Tribrach or Dactyl immediately before an Anapæst is inadmissible. Cæsuras are neglected, and a Spondee is admitted into the fifth place without scruple.

Respecting the Comic Tetrameter Catalectic, Porson gives the following rules: that the fourth foot must be an Iambus or Tribrach[1]; that the sixth foot admits an Anapæst[2]; but that the foot preceding the Catalectic syllable must be an Iambus, unless in the case of a proper name, when an Anapæst is allowed[3],—in this case the same licence is allowed in the fourth foot.[4]

πρώτιστα μὲν γὰρ ἕνα | γέ τινα[1]| καθεῖσεν ἐγκαλύψας.
οὐχ ἧττον ἢ νῦν οἱ λαλοῦντες· ἠ|λίθιος[2] | γὰρ ἦσθα.
ἐγένετο Μελανίππας ποιῶν, Φαίδρας τε, Πη|νελόπην[3] | δέ.
τῶν νῦν γυναικῶν Πη|νελόπην[4], | Φαίδρας δ' ἁπαξαπάσας.

Others are of opinion that in this kind of verse the comic poets admit Anapæsts more willingly and frequently into the first, third, and fifth places, than into the second, fourth, and sixth; but that Porson is mistaken in restricting altogether to the case of proper names the use of Anapæsts in the fourth place.

The Cæsura generally takes place at the end of the fourth foot.

A writer in the Edinburgh Review states that "Aristophanes occasionally introduces a very elegant species of verse, which we are willing to mention in this place because it differs from the Tetrameter Iambic only in having a Cretic or Pæon in the room of the third dipodia, and because it is frequently corrupted into a Tetrameter Iambic by the insertion of a syllable after the first Hemistich. In technical language, it is an Asynartete, composed of a Dimeter Iambic and an Ithyphallic. It is called Εὐριπίδειον τεσσαρεσκαιδεκασύλλαβον by Hephæstion, ch. 15., who has given the following specimen of it:

Ἑῷος ἀνίχ' ἱππότας | ἐξέλαμψεν ἀστήρ.

Twenty-five of these verses occur together in the Wasps of Aristophanes, beginning with v. 248." —*Edin. Rev.* No. 37. p. 89.

In Dimeter Iambics, with the exception of the Catalectic dipodia, the comic poets appear to admit Anapæsts into every place, but more frequently into the first and third than into the second and fourth. The quantity of the final syllable of each Dimeter, as in Anapæstics, is not common. Like the tragic, the comic Tetrameter Trochaic may be considered as a common Trimeter Iambic, with a Cretic or Pæon prefixed; but this Trochaic Senarius admits, although rarely, a Dactyl in the fifth place, and a Spondee subject to no restrictions. The verse is

divided, as in tragedy, into two hemistichs, by a Cæsura after the fourth foot. The comedians agree with the tragedians in excluding Dactyls except in proper names. In three verses Aristophanes has twice introduced a proper name by means of a Choriambus (-⏑⏑-), and once by an Ionic a minore (⏑⏑--) in the place of the regular Trochaic dipodia.

Ach. 220.:

Καὶ παλαιῷ | Λᾱκρᾰτῐδῃ̄ | τὸ σκέλος βαρύνεται.

Equ. 327.:

Πρῶτος ὤν; ὁ δ' | Ἵππŏδᾰμοῡ | λείβεται θεώμενος.

Pac. 1154.:

Μυῤῥίνας αἴτησον ἐξ Αἰσ|χῑνᾰδοῡ τῶν | καρπίμων.

The laws respecting Dimeter Anapæstics are in general accurately observed by comic writers. Aristophanes in two or three instances has neglected the rule of making each dipodia end with a word. Vesp. 750.:

Ἵν' ὁ κήρυξ φησί· τίς ἀψήφι|στος; ἀνιστάσθω.

The Anapæstic measure peculiar to Aristophanes consists of two Dimeters, one catalectic to the other.

Ἀλλ' ἤδη χρῆν τι λέγειν ἡμᾶς | σοφὸν ᾧ νικήσετε τηνδί.

In the three first places, besides an Anapæst and Spondee, a Dactyl is used; so also in the fifth, but not in the fourth or sixth. Cæsuras are accurately

observed, subject to the same restrictions as in the tragic Trochaic, even so far that it must not take place after a preposition or an article. The Proceleusmatic is excluded. A Dactyl immediately before an Anapæst is unlawful; so also when prefixed to an Ionic a minore (⏑⏑--) in the end of a verse, as in these examples:

Arist. Pl. 510.:

Εἰ γὰρ ὁ Πλοῦτος βλέψειε πάλιν, διανείμειέ τ' ἴσον ἑαυτόν.

(Read διανεῖμειέν τ' ἴσον αὑτόν.)

Av. 491.:

σκύτης, βαλανῆς, ἀλφιταμοιβοὶ, τορνευτασπιδολυροπηγοί.

(Read τορνευτολυρασπιδοπηγοί.)

The rule of making each dipodia end with a word is sometimes violated; yet in this case, supposing the second foot a Dactyl, and the third a Spondee, the last syllable of the Dactyl cannot commence a word, whose quantity is either an Iambus or Bacchius (⏑--). Hence in Aristoph. Eccl. 518.:

Ξυμβούλοισιν ἁπάσαις ὑμῖν, κ. τ. λ.

Brunck reads,

Ξυμβούλοισιν πάσαις ὑμῖν, κ. τ. λ.

The most frequent licence is that in which a long vowel or a diphthong is shortened before a vowel; as, Aristoph. Pl. 528.:

οὔτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει, χρυσίου ὄντος.

But Aristophanes rarely lengthens a vowel before a mute and a liquid, except when he introduces a passage from Homer or other authors, or in the case of a proper name.

Thus the words of Homer are cited, in Nub. 402.:

Καὶ Σούνιον ἄκρον' Ἀθηνέων.

and Vesp. 652.:

Ἀτὰρ ὦ πάτερ ἡμέτερε Κρονίδη.

APPENDIX.

I.

PORSON'S CANONS.*

From the "CLASSICAL JOURNAL," vol. xxxi. p. 136.

1. THE tragic writers never use ρρ for ρσ, nor ττ for σσ. Thus they never said Χερρόνησιαν for Χερσονησίαν, nor πράττω for πράσσω, nor ἧττον for ἧσσον.—*Hec.* 8.

2. In systems of anapæsts they neither always use, nor always discard, the Doric dialect.—*Hec.* 100.

3. They are partial to the introduction of the particle τοι in gnomes, or general reflections.—*Hec.* 228.

4. The forms δύνᾳ, δάυνᾳ, and the 2nd pers. sing. pres. indic. from verbs in αμαι are more Attic than δύνῃ, &c.—*Hec.* 253.

5. Dawes has too hastily asserted that no syllable can be made short by a scenic poet, in which the consonants βλ, γλ, γμ, γν, δμ, δν, concur. This rule, though generally true, is sometimes violated by Æschylus, Sophocles, and Aristophanes, but never by Euripides. —*Hec.* 298.

6. The Homeric ἠδὲ is sometimes found in the tragic writers, contrary to the assertion of Valcknaer, Phœn. 1683. See *Hec.* 323.

* The careful student will regard these Canons, and those which follow merely as heads for observation. It is a useful plan, especially with reference to self-improvement in composition, to mark down under their separate rules such examples as occur in reading through any of the plays of the Greek tragedians. A collection of these examples, made by the student for *himself*, during the course of *his own* reading, will be invaluable.

7. The tragic writers loved the harsh and antiquated forms of words—they therefore preferred the 1st to the 2nd aorist passive; and the 2nd aorist pass. is consequently very seldom used: ἀπηλλάγην sometimes occurs.—*Hec.* 335. *Phœn.* 986.

8. The participle ὤν is seldom found in conjunction with another participle. Homer has ἐπιστάμενόν περ ἐόντα, Il. T. 80. [Herod. vii. 143. εἰρημένον ἐόν.]—*Hec.* 358.

9. Ὅπως and ὅπως μὴ is generally joined with the 2nd person of the fut. tense, sometimes with the third, seldom with the first: ὁρατέον ἐστὶ, or some expression of the same kind, may be conceived as understood in this idiom, as,

ὁποῖα κίσσος δρυὸς, ὅπως τῆσδ' ἕξομαι.—*Hec.* 398.

10. Γε μέν τοι. These three particles are very frequently met with together in Sophocles and Euripides, γέ τοί τι never.—*Hec.* 598.

11. Νεκρὸς in the masculine gender is always used for the Latin *cadaver*.—*Hec.* 665.

12. The accusative singular of Attic nouns in ευς have the last syllable long. There are three exceptions to this rule in Euripides, *Hec.* 870., *Electr.* 599. 763. A vowel cannot be elided unless it be short.—*Hec.* 870.

13. Ποῦ denotes rest, ποῖ motion: πᾶ is used in both senses. Thus ποῦ στάσει, ποῖ δὲ βάσει. *Phil.* 833.—*Hec.* 1062.

14. Instead of ᾔδειμεν, ᾔδειτε, ᾔδεσαν, the Attics used the contracted forms ᾖσμεν, ᾖστε, ᾖσαν.—*Hec.* 1094.

15. Several verbal adjectives, as ὕποπτος, πιστὸς, μεμπτὸς, ἀμφίπληκτος, and some others, are found with an active as well as passive signification.—*Hec.* 1117.

16. The ancient Attic writers never used the neuter plural with a verb plural, except in the case of animals.—*Hec.* 1141.

17. The particle μὴ giving the sense of the imperative accompanies the 1st or 2nd aorists subjunctive, and the present imperative, but never the present subjunctive, or 2nd aorist imperative. There are some few instances of μὴ with the first aorist imperative. The Attic writers said,

μὴ μέμψῃ—μὴ κάμῃς not μὴ μέμφῃ
μὴ μέμφου not μὴ κάμε

Sometimes μὴ μέμψαι.—*Hec.* 1166.

18. The first syllable of ἴσος in the tragic and comic writers is always short: in composition it is sometimes long.—*Orest.* 9.

19. The Attic writers preserved some Ionic and some Doric forms in their dialect: thus they always said, Ἀθάνα, δαρὸς, ἕκατι, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ὀπαδὸς, and not Ἀθήνη, δηρός, &c. Also μοῦνος, ξεῖνος, sometimes, instead of μόνος, ξένος. But though they had the form κυναγὸς and Ἀθάνα, they used κυνηγέτης and Ἀθηναία. —*Orest.* 26.

20. The tragic writers, though they sometimes make long by position syllables short by nature, yet prefer to keep them short, so that three examples will be found where they are short, for one where they are long. This kind of licence is more frequent in uncompounded words, as τέκνον, πατρὸς, than in others. A syllable is much more rarely lengthened in a compound word, if it falls on the junction itself, as in πολύχρυσος, Andr. 2. They were equally sparing in lengthening the augments, as in ἐπέκλωσεν, κεκλῆσθαι. The licence is still more uncommon in the case of a preposition and a verb, as ἀπότροποι, Phœn. 595. But where a word ends with a short syllable, followed by a word beginning with two consonants, such that the short syllable may continue short, there is no instance of undoubted authority where it does not remain so. Therefore, where such lines occur as

παρθένον, ἐμῇ τε μητρὶ παρέδωκε τρέφειν,

the ν ἐφελκυστικὸν must be inserted.—*Orest.* 64.

21. In the formula of adjuration, viz. πρὸς with a genitive case the article with the noun is seldom omitted by the comic, and never expressed by the tragic writers.—*Orest.* 92.

22. Adjectives, such as μανιὰς, ιάδος, are of three genders, though they are less frequently used in the neuter: μανιάσιν λυσσήμασι, δρομάσι βλεφάροις.—*Orest.* 264.

23. Τεκοῦσα is never used by Euripides absolutely for μήτηρ.—*Orest.* 285.

24. The active verb is often found instead of the middle, the personal pronoun being understood: as,

καὶ νῦν ἀνακάλυπτ', ὦ κασίγνητον κάρα,

and now uncover, sc. yourself.—*Orest.* 288.

25. The tragic writers used the form in -αίρω, not in -αίνω. Thus

they said ἐχθαίρω, not ἐχθραίνω. They also said ἰσχαίνω, not ἰσχναίνω. —*Orest.* 292.

26. Θεός, in the nominative and accusative singular, is not unfrequently a monosyllable, and very often in the other cases: ἄστεος is also sometimes found as a dissyllable.—*Orest.* 393.

27. The Attic writers made the penult of comparatives in ιων long: the other dialects had it short.—*Orest.* 499.

28. The iota of the dative singular is but rarely elided.—*Orest.* 584.

29. When the discourse is hastily turned from one person to another, the noun is placed first, then the pronoun, and then the particle, as,

Μενέλαε, σοὶ δὲ τάδε λέγω.—*Orest.* 614.

30. The different governments and usages of δεῖ and χρή:—

Homer only once used δεῖ, and then an infinitive mood is subjoined. Il. I. 337. He very frequently uses χρὴ with an infin., and with an accusative of the person and genitive of the thing: as also χρεὼ with the accusative and genitive. Euripides has once imitated this form:—

ἀλλὰ τίς χρεία σ' ἐμοῦ;—*Hec.* 962.

The Greeks in common said δεῖ σοι τοῦδε. Æschylus seems first to have altered this, by using the acc. of the person and gen. of the thing, αὐτὸν γάρ σε δεῖ Προμηθέως (*Prom.* 86.); in this he was followed by Euripides.

The Attic poets never use χρὴ with a genitive: thus, ὅτου χρὴ, δεῖ λέγειν is wrong, and should be altered to ὅτου δεῖ, χρὴ λέγειν.—*Orest.* 659.

31. The enclitic copulative τε in the ancient Greek writers never follows a preposition, unless that preposition commences the member of a sentence. Thus they said,

ἔν τε πόλεος ἀρχαῖς
or ἐν πόλεός τε ἀρχαῖς,
but not πόλεος ἔν τ' ἀρχαῖς.—*Orest.* 887.

32. Verbs denoting motion take after them an accusative of the instrument or member which is chiefly used: as, πᾶ πόδ' ἐπάξας

(*Hec.* 1071.) where *πόδ'* is put for *πόδα*, rather than for *ποδί*. See above, 28. and *Orest.* 1427.

33. The tragic writers seldom prefix the article to proper names, except for emphasis, or at the beginning of a sentence. — *Phœn.* 145.

34. The tragic writers do not admit of an hiatus after *τί*. Thus they did not say *κἀγὼ τί οὐ δρῶν*, nor did they ask a question simply by *ὁποῖος*: wherever the question is asked, *ὁποῖος* must by written *ὁ ποῖος*, not *ὁποῖος*.—*Phœn.* 892.

35. Αὐτὸς is frequently used absolutely for *μόνος*: and yet *αὐτὸς μόνος* is not a tautologous expression.—*Phœn.* 1245.

36. The article forms a crasis with a word beginning with alpha only when the alpha is short. Thus, no tragic writer would say *τἆθλα* for *τὰ ἆθλα*, because the penult of *ἆθλον* is long, the word being contracted from *ἄεθλον*.—*Phœn.* 1277.

37. *The noun* *ἀνία* or *ἀνίη* generally has its second syllable long, but sometimes short, as in four instances adduced by Ruhnken, Epist. Crit. ii. p. 276. *The verb* *ἀνιάω* or *ἀνιάζω*, in the epic poets, generally produces the second syllable. Aristophanes has the second syllable of *ἀνεῶ* thrice short, and once long. The second syllable of *ἀνιαρὸς* is always short in Euripides and Aristophanes, and long in Sophocles: Antig. 316. But the third syllable is always long.—*Phœn.* 1334.

38. Καὶ *πῶς*, and *πῶς καὶ*, have very different meanings: *καὶ πῶς* is used in asking a question which implies an objection or contradiction to the preceding remark, as, *καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα*; where Creon's question is an implied affirmation that the messenger's previous remark was not true. But *πῶς καὶ* asks some *additional* information: as,

πῶς καὶ πέπρακται διπτύχων παίδων φόνος;

In this latter sense *καὶ* follows the interrogatives *τίς*, *πῶς*, *ποῖ*, *ποῦ*, *ποῖος*. Sometimes between the interrogative and *καὶ*, δὲ is inserted. —*Phœn.* 1373.

39. Ὡς is never used for *εἰς* or *πρὸς*, except in case of persons. Homer has the first instance of this Atticism. *Od.* P. 218.

Ὡς αἰεὶ τὸν ὁμοῖον ἄγει Θεὸς ὡς τὸν ὁμοῖον.—*Phœn.* 1415.

40. The copulative *καὶ* never forms a crasis with *εὖ*, except in

words compounded with εὖ: it never makes a crasis with ἀεί.—*Phœn.* 1422.

41. No iambic tetrameter occurs in the tragic writers which divides a spondee in the fifth foot so that καὶ forms the second part of the foot. Thus, there is no line like

1 | 2 | 3 | 4 | 5 | 6 |
καὶ γῆς φίλης ὄχθοισι κρυφθῶ καὶ τάφῳ.—*Phœn.* 1464.

42. Ἀλλὰ μήν, καὶ μήν, οὐδὲ μήν, οὐ μήν, are frequently found in a sentence, with the addition of the particle γε, but never except where another word is interposed, thus:

οὐ μὴν σύ γ' ἡμᾶς τοὺς τεκόντας ᾐδέσω.—*Eur. Phœn.* 1638.

43. The quantity of the penult of ἀνήρ is nowhere long, except where it makes ἀνέρος in the genitive case; and as the tragic writers do not use the form ἀνέρος in iambic, trochaic, or anapæstic verse, the penult of ἀνήρ is in these metres always short.—*Phœn.* 1670.

44. Porson prefers to adscribe, rather than subscribe the iota; a practice which was either universally adopted, or the iota entirely omitted in the more ancient MSS. The subscription of the iota does not seem to have been earlier than the 13th century.—*Med.* 6.

45. Porson writes ξυν instead of συν, both in and out of composition, where the metre and smoothness of numbers will permit, but, in iambic metre, not so as to introduce a spondee where there might be an iambus.—*Med.* 11.

46. The tragic writers in iambic, trochaic, or legitimate anapæstic verse, never admit περὶ before a vowel, either in the same or different words. In the choral odes they rarely admit a verb or substantive of this kind of composition—very rarely an adjective or adverb.—*Med.* 284.

47. The distinction between διδάσκω and διδάσκομαι is this:—

The master διδάσκει (teaches) the boy;

The father διδάσκεται, causes his son to be taught; though this distinction is not always observed by the poets.—*Med.* 297.

48. There are several nouns which in the singular are only masc. or feminine, but in the plural are neuter: as, δίφρος, δίφρα; κύκλος, κύκλα; κέλευθος, κέλευθα; δεσμὸς, δεσμὰ; σῖτος, σῖτα.—*Med.* 494.

49. A vowel at the end of a verse cannot be elided unless a long

syllable precedes. — *Med.* 510. (But Virgil elides the final *a* in hŏrrĭdă, Georg. 2.)

50. Μεθίημι in the active voice governs an accusative; in the middle, a genitive case. In the line

Ἄγουσιν οὐ μεθεῖ' ἂν ἐκ γαίας ἐμέ,

the pronoun *ἐμέ* is the accusative after the participle *ἄγουσι*, not after *μεθεῖο*.

When two verbs governing different cases refer equally to the same noun, the Greeks, in order to avoid an inharmonious repetition of the proper name or pronoun, give it only once, governed by one of the verbs, and omit it with the other.—*Med.* 734.

51. The tragic writers never use the form in *νω* for that in *νμι* — (thus they do not say *ὀμνύω*, but *ὄμνυμι*); the writers of the old comedy use it very seldom—those of the middle, oftener—those of the new, very often.—*Med.* 744.

52. Ἅγιος and *ἁγνὸς* are sometimes interchanged in the earlier editions; but *ἅγιος* is very rarely used by the Attic—never by the tragic writers.—*Med.* 750.

53. All compound adjectives ending in *os* were anciently declined with three terminations, as *ἀπόρθητος*, *ἀπορθήτη*, *ἀπόρθητον*: and after the feminine forms had gradually become obsolete, the poets and Attic writers recalled them, either for the sake of ornament or of variety.—*Med.* 822.

54. From *ἀείρω* the ancients formed the future *ἀΐρω*, or *ἀερῶ* — by contraction *αἰρῶ* or *ἀρῶ*, the penult being long. But when they contracted *ἀείρω* itself into *αἴρω*, then they had a new future, *ἀρῶ* — the penult being short.—*Med.* 848.

55. The future form *μεμνήσομαι* (found in Homer, Il. X. 390.), is always used by the tragic writers—the form *μνησθήσομαι* is never used: the same remark is true of *κεκλήσομαι* and *κληθήσομαι*. But *βληθήσομαι* and *βεβλήσομαι* are met with indiscriminately.—*Med.* 929.

56. The nominative forms, *ἀμβλὰψ* and *ἀμβλωπὸς*, *γοργὰψ* and *γοργωπὸς*, *φλογὰψ* and *φλογωπὸς*, *ἀδμὴς* and *ἄδμητος*, *ἄζυξ* and *ἄζυγος*, *νεόζυξ* and *νεόζυγος*, *εὐκρὰς* and *εὐκρατὸς*, and such others, are both Attic.—*Med.* 1363.

57. In words joined by a crasis, the iota ought never to be added,

unless καὶ forms a crasis with a diphthong*, as κᾆτα for καὶ εἶτα.—*Pref.* iv.

58. Ἀεὶ, ἀετὸς, κλάω, κάω, are to be written without a diphthong —not αἰεὶ, αἰετὸς, &c.—*Ibid.*

59. The second persons singular of the present and future middle and passive, end in ει not η, which latter termination belongs to the subjunctive. Thus, τύπτομαι, τύπτει, τύπτεται, and τύπτωμαι, τύπτῃ τύπτηται.—*Ibid.*

60. The augment is *not* omitted by the Attics, except in the case of χρῆν for ἐχρῆν, ἄνωγα for ἤνωγα, καθεζόμην, κάθευδον. They sometimes admitted a double augment, as ἠνεσχόμην, ἐώρων, ἤμελλον &c.—*Pref.* xix.

61. Ἐλεεινὸς is a word unknown to the Attics. As from δέος is formed δεινὸς, from κλέος, κλεινὸς, so from ἔλεος is formed ἐλεινός.—*Pref.* viii.

62. Derivative and compound adjectives are generally, in Attic Greek, of the same form in the masculine and feminine, as, ὁ καὶ ἡ φιλόξενος, ἀπόβλεπτος.—*Pref.* ix.

63. The Attics said, οἰζὺς not ὀϊζὺς, οἰζυρὸς not ὀϊζυρός: as also, οἶς, οἰστὸς, Οἰκλῆς, Οἰλεύς.—*Pref.* x.

64. Some Ionisms are used by the tragic writers, though sparingly and rarely, as ξεῖνος, μοῦνος, γούνατα, κοῦρος, δουρί.—*Pref.* xiii.

65. The first syllable of ἀεὶ, ἰῶμαι, ἰατρὸς, λίαν, and others, is common.—*Pref.* xvii.

66. Τε and γε can never form the *second* syllable of a trisyllabic foot in the tragic Iambic senary, nor the *first* syllable of a trisyllabic foot in trochaic metre.—*Pref.* xvii.

Compounds from κέρας do not admit ω, but either κέρας is retained entire, which is the case before the labials β and φ; or sometimes the last syllable of the old genitive κέρεος is dropped (κερεαλκὴς), sometimes the last letter of the old nominative κέρας. The Attics therefore say κεροβάτης, κερόδετος, κερουλκὸς, κεροφόρος, κεροτυπεῖν. Of less frequent occurrence, yet genuine, are κεράσβολος and κερασ-

* This canon is not expressed with the usual accuracy of the learned Professor. When καὶ forms the crasis with a diphthong *containing an iota*, then the iota is added, otherwise not: thus, καὶ εἶτα=κᾆτα, but καὶ οὐ=κοὐ.

φόρος. (Eur. Ph. 255.) Similarly in the compounds of κρέας, the Attics never say κρεωδαισία, κρεωκοπεῖν, but always use the short vowel.—*Pref.* ix.

No noun compounded of ἐς, as ἔσοδος, is found in comic writers. Very seldom indeed, and I doubt if in any but corrupt places, do they use ἐς before a vowel.—*Pref.* lx.

II.

CANONS AND REMARKS

By Dr. BLOMFIELD.

From the "Classical Journal," vol. xxxvii. p. 275., vol. xxxix. p. 141.

Prometheus Vinctus.

1. The ancient Greek poets sometimes lengthened α privative, and in ἀθάνατος always. 193.

2. Ἐυπιθὴς, not εὐπειθὴς, is the proper form in the tragic writers. It is formed from the second aorist, as εὐγενὴς, εὐσταλὴς, εὐλαβὴς, and many others. 341.

3. The Athenians were accustomed to estimate the nobility of a family by the number of horses which it kept for the Olympic games. 475.

4. Κνίσα, Κρίσα, Κρισαῖος, κονίσαλος, not κνίσσα, &c. is the proper orthography. It may be observed in general, that transcribers doubled the sigma, wherever it was possible without offending against quantity; as in Πάρνασος, Κασάνδρα, &c. See Gloss. 53. 505.

5. Αὐτὸς πρὸς αὐτοῦ, not πρὸς αὐτὸς αὐτοῦ. 787.

6. The Attic writers preserved the terminations of numbers in composition. Thus they said, πεντηκοντάπαις, πεντέμηνος, &c. 878.

7. The ancients when they quoted a proverb, the author of which

was unknown, used to say, κατὰ τοὺς σοφοὺς, or ὡς λέγουσιν οἱ σοφοί. 913.

8. In the active voice, μέλειν signifies *curæ esse*, to be an object of care; in the middle voice only μέλεσθαι denotes *curare*, to take care. Gloss. 3.

9. Στέργω, *æquo animo fero*, to bear patiently [or rather to be content with, to submit to]; in which sense ἀγαπάω is also used. Στέργω sometimes, though seldom, governs a dative case. Gloss. 11.

10. Πάγος, a hill; from the old word πάγω, *pango*, to build; because in the first ages men were accustomed to build their huts on the more elevated situations; whence, more anciently, πάγος was the same as the Latin *pagus;* the first syllable of which is long, being derived from the Æolic πάγω, sc. πήγω: the first of πάγος is now short, because the more recent Greeks formed it after their usual manner from the 2nd aorist of πήγνυμι. Gloss. 20.

11. The last syllable of πέρα is always long. Gloss. 30.

12. Διατόρος, or Διάτορος, perforating or perforated, according as it is paroxyton, or proparoxyton; it is used in both senses. Gloss. 76.

13. Κύκλος, a circle, an orb is sometimes put simply for the sun Philoct. 815. Gloss. 91.

14. Μυρία signifies πολλὰ, and is a metaphor taken from fluids; from μύρω, to flow. Gloss. 94.

15. Ταγὸς is one who arranges; a military word, from τάσσω. The first syllable is always long; but of ταγὴ and its compounds, short. Gloss. 96.

16. Ὀδμὴ, the ancient Attic form for ὀσμή. Photius and Thomas Magister call it Ionic; which is also true, for the Ionic and ancient Attic dialect were the same. Gloss. 115.

17. Ἐκπλήσσω, to drive out, is followed by an accusative either of the person or the thing. Gloss. 136.

18. Χαλάω, to loosen, is properly said of ship ropes. Gloss. 183.

19. Στορέω, *sterno*, to spread, for which the Attics said στόρνυμι. Hence the Latin word *sterno*. Gloss. 198.

20. Δῆθεν, *scilicet:* this particle, generally joined with ὡς and a participle, adds somewhat of irony to the sentence in which it occurs. Sometimes it is found without ὡς, as Trach. 382. Gloss. 210.

21. Diminutives ending in *ύλος* have something of blandishment in them, as *αἰμύλος* from *αἷμων*, *ἡδύλος* from *ἡδὺς*, *μικκύλος* from *μίκκος* or *μικρός*, *ἐρωτύλος* from *ἔρως*, *ὀσμύλος*, *αἰσύλος*, *Αἰσχύλος*, *Χρεμύλος*. The form seems to be Æolic, because it is preserved in Latin; as in the diminutives parvulus, tremulus, and especially æmulus, which is in fact nothing more than the Greek word *αἰμύλος*. All the words of this kind are paroxyton, and short in the penult. Gloss. 214.

22. Adverbs, of whatever form, are not derived from the genitive, as grammarians suppose, but from the dative case of nouns. The greater part of those deduced from the dative plural end in *ως* (sc. *οις*); some from the dative singular in *ει* or *ι*. Those which were formed from nouns ending in *η* or *α*, were anciently written with *ει*, since they were nothing else than datives, so written before the invention of the letters *η* and *ω*. Thus from *βοὲ*, gen. *βοὲς*, dat. *βοεῖ*, arose *αὐτοβοεί*. But the dative of nouns ending in *ος* was formerly thus formed: *οἶκος*, dat. *οἴκοι*, *στρατὸς*, dat. *στρατοί*; therefore all adverbs derived from words of this kind anciently ended in *οι*; which is evident from the adverbs *οἴκοι*, *πεδοῖ*, *ἀρμοῖ*, *ενδοῖ*, which still retain the old termination. Afterwards the *ο* was omitted, lest the adverb should be confounded with the nominative plural. Thus from *ἄμαχος* is formed *ἀμαχὶ*, not *ἀμαχεὶ*, from *ἄνατος ἀνατὶ*, from *ἀμάχητος ἀμαχητὶ*, from *ἀστένακτος ἀστενακτὶ*, &c. The ancient form was frequently corrupted by transcribers, because they were not aware that the final *ι* is sometimes long and sometimes short: short, as *ἀμογητῐ̆*, Iliad Λ. 636.; *μεγαλωστῐ̆*, Σ. 26.; *μελεΐστῐ̆*, Ω. 409.; *ἀστενακτῐ̆*, Æschyl. ap. Athen. vii. p. 303. C.; *ἀωρῐ̆*, Aristoph. Eccles. 737., Theocrit. x. 40., xxiv. 38.: long, as *ἀνιδρωτῑ*, Iliad. O. 226.; *ἀσπουδῑ*, O. 476.; *ἀναιμωτῑ*, P. 363.; *ἀνουτητῑ*, X. 371.; *μεταστοιχῑ*, Ψ. 358.; *ἐγκυτῑ*, Archilochus, Etym. M. p. 311. 40. (yet the last syllable of the same word is made short by Callimachus. Suid. v. *ἐνχρῷ*); *ἀστακτῑ*, Œ. C. 1646.; *ἀκρονυχῑ*, Meleager, Brunck, Anal. i. p. 10.; *ἀκλαυτῑ*, Callim. fr. ccccxviii. Gentile adverbs ending in *τι*, as *Δωριστὶ Φρυγιστὶ*, &c., have the last syllable always short. Gloss. 216.*

* There is, however, a class of adverbs ending in *ως*, as *διαφερόντως*, *πάντως*, *ὄντως*, *ἀσφαλῶς*, *ἀληθῶς*, &c. which seems more probably formed from the genitive than the dat. plural. See Dunbar's Article in the Class. Journ. vol. xiii. p. 75.

23. Adjectives ending in υς, when compounded with another word, change the υς into ης, as μελαμβαθης, πτερυγωκης, κυνοθαρσης, &c. Gloss. 227.

24. Ἀνταμείβομαι, to requite, takes either a dative or a genitive case. Gloss. 231.

25. Νηλεῶς is formed from ἀνηλεῶς by aphæresis, not from the privative particle νη, which is not a Greek word. So there is νῆστις and ἄνηστις, νήγρετος and ἀνήγρετος, νήνεμος and ἀνήνεμος, νηκουστέω and ἀνηκουστέω, νήκεστον and ἀνήκεστον. Νηλεγὴς is used for ἀναλεγὴς, νηπενθὴς for ἀναπενθὴς, νημερτὴς for ἀναμερτὴς (Hesych.), by eliding α, and changing α into η Ionicè. Ἀνάλιπος occurs Theocr. vi. 36., for which there is νήλιπος Apoll. Rh. iii. 646. Gloss. 248.

26. Θᾶκος is the form used by the Attic poets: θῶκος seems to be Ionic. Gloss. 288.

27. Μετὰ in composition signifies change or alteration. Gloss. 317.

28. Ζηλῶ σε, *invidendum te puto;* I think you enviable. This is a form of speaking which congratulates with some admiration. Μακαρίζω is frequently, ὀλβίζω but seldom, used in this sense. See Valckn. Theocr. Adoniaz. p. 415. Gloss. 338.

29. Παρὰ in composition very frequently conveys the idea of weakness or uselessness; as παρήορος and παράτονος, Alcest. 400. Gloss. 371.

30. Ἄϊς, *orcus*, the same as Ἄϊδης, but with the soft breathing; the Attics said ἄϊς, but Ἄϊδης, οἰστὸς, αἴσσω, &c. Gloss. 442.

31. Φύρω, *commisceo*, to mingle; the more recent form is φυράω, which occurs Theb. 48. Gloss. 459.

32. Ὕπαρ, *verum somnium*, a true dream: Hom. Od. T. 547. Οὐκ ὄναρ, αλλ' ὕπαρ ἐσθλὸν, ὃ καὶ τετελεσμένον ἔσται. Gloss. 495.

33. The first syllable of λιπαρέω is long, because it is formed from λιπαρὴς. Gloss. 529.

34. Ἀπύω, *pronuncio*, to utter, has the penult common. It is short. P. V. 613., Theb. 143., Pers. 123., Equit. 1023. It is long, Hec. 156., and Eur. Suppl. 800. Gloss. 613.

35. Words compounded with πλήσσω, as οἰστροπλὴξ, are all oxyton, except ὕσπληξ. Gloss. 702.

36. Χρίμπτω, *propinquo*, to approach. The most ancient mode of

writing this word was Χρίπτω; in which μ was afterwards inserted for the sake of euphony. Gloss. 738.

37. Συλάω, *spolio*, to plunder, requires an accusative of the person and an accusative or genitive (but more frequently an accusative) of the thing. Gloss. 786.

38. Χάριν θέσθαι, τίθεσθαι, and even θεῖναι, signifies to confer a favor. Gloss. 807.

39. Ἄπυρος, *ardentissimus*. In some words α is intensive, and is said by grammarians ἐπίτασιν δηλοῦν: so ἀδάκρυτος for πολυδάκρυτος, in Soph. Trachin. 106., Antig. 881., ἀξύλῳ ὕλῃ, Homer, Il. Δ. 135., ἄπυρος, in the sense of *sine igne*, is used Agam. 71. Gloss. 905.

Persæ.

1. The tragic writers made the first syllable of ἴσος short; but in ἰσόθεος they necessarily lengthened the iota, in order that the word might be adapted to verse. The same thing took place in ἀθάνατος, ἀκάματος, ἀπαράμυθος. They said θεῆφόρος, ἀσπιδηφόρος, ἐλαφηβόλος, and the like, rather than θεοφόρος, ἀσπιδοφόρος, ἐλαφοβόλος, for the same reason, viz., that the concurrence of four or more short syllables might be avoided. 81.

2. Κυάνεον, according to Burney, is a trisyllable; but since κύανον is the name of a metal, κυάνεον is more correctly written κυανοῦν. Phrynichus, Χρὴ οὖν λέγειν χρυσᾶ, ἀργυρᾶ, κυανᾶ, τὸν Ἀττικίζοντα.—Χρυσοῦς λέγε· τὸ γὰρ χρύσεος Ἰακὸν, ὡσαύτως καὶ ἀργυροῦς, χαλκοῦς, κυανοῦς, καὶ ὁμοῖα. The first syllable of κυάνεος is always long in Homer; as also in Soph. Antig. 966., Eurip. Androm. 856. 1003., Tro. 1094. 83.

3. An inhabitant of Syria was called Σῦρος; an inhabitant of the island of Syros (one of the Cyclades), Σύριος. 86.

4. It is uncertain whether the tragic writers used the present imperative of γίγνομαι. 176.

5. As often as πολὺς is joined with an epithet, the particle καὶ intervenes, though it adds nothing to the sense. This remark is true of all the ancient Greek writers. 249.

6. The more ancient Attic forms were κέλευσμα, γνωστὸς, κλαυστὸς, ἡμίκαυστος, καταχύσματα, κροῦσμα: in the more modern the sigma was dropped. 403.

7. Δίψα, ης, is the more ancient, δίψος, εος, the more modern form. 490.

8. The first syllable of ἀΐω is *short*, Pers. 639., Agam. 55., Œ. C. 1767., Hec. 178.; and *long*, Eumen. 841., Œ. C. 304., Hec. 174., Vesp. 516. 639.

9. The imperfect of ἀπόλλυμι is but seldom used by the tragic writers. Soph. Electr. 1360.: ἀλλ' ἐμὲ Λόγοις ἀπώλλυς. Œ. R. 1454.: Ὦν' ἐξ ἐκείνων, οἵ μ' ἀπωλλύτην, θάνω. 658.

10. From φάω is formed πιφάσκω, as from δάω διδάσκω, from βάω βιβάσκω, which should be replaced in Homer for the anomalous word βιβάσθω. But the Æolic form πιφαύσκω is more frequently found in Homer. 668.

11. Ἰθύνω, not εὐθύνω, is the more ancient Homeric and poetic word; for the Attics used εὐθύνω, εὔθυνος, εὐθύνη, &c., only in political affairs. That ἰθὺς was the ancient Attic word is proved by the compounds ἰθυτενὴς, ἰθύφαλλος, ἰθαγενής. 779.

12. The Greeks said Σαλαμινίδες and Σαλαμινιάδες, not Σαλαμινῖδες; as also λειμωνίδες and λειμωνιάδες; κρηνίδες and κρηνιάδες. 965.

13. Ἀφνεὸς, *opulentus*, wealthy: the more common form is ἀφνειός. Gloss. 3.

14. Πεδοστιβὴς, *terra incedens*, walking on the ground. This word frequently occurs in Euripides. Compounds in στιβὴς sometimes have a passive signification; as ἡλιοστιβὴς, P. V. 816. ἀστιβὴς, Theb. 857. Gloss. 132.

15. Ἐν ὑμῖν, *penes te sunt*, depend on you. The same meaning obtains, Œ. R. 314.: Ἐν σοὶ γὰρ ἐσμέν. See also Aj. Fl. 519., Phœniss. 1265., Iph. A. 1379., Helen. 1441. Gloss. 177.

16. Λέπαδνον, *averta*; Anglicè, a *poitrel* or breast-band, which performed the office of the collar with us. The word is formed from λεπάζω, *decortico*, to strip off the bark. Photius makes λέπαδνον and μασχαλιστὴρ the same. Gloss. 196.

17. Σπαδάζω, *luctor*, to struggle; properly said of those who are in the agonies of death. Gloss. 199.

18. Φαῦλος and φλαῦρος are used in the same sense; but φαῦλος is more frequently applied to *persons*, and φλαῦρος to *things*. Their derivations are different. That is properly called φλαῦρον which is light, and of no weight. From its parent word φλέω are derived φλὲψ, φλέος, φλέδων, φλάω, φλέγω, φλύαξ, φλοιὸς, φλοῖσβος, φλύω,

φλυαρὸς, φλαῦρος; all of which have a notion of lightness and emptiness. Gloss. 222.

19. Ἀμᾶν is, to scrape with the hand, sc. the sand, and to make level, from ἄμα: hence ἀμαυρὸν is, whatever is levelled with the ground. Of the same family are ἄμαθος, *arena*, the sand; and ἀμαθύνω, to erase, as letters written on the sand: likewise ἁμαλὸν, plane, and ἁμαλδύνω, to render plane; and all of them perhaps ought to be aspirated. Gloss. 288.

20. The ancients only used the plural form δυσμαὶ, *occasus*, the setting, sc. of the sun, or the West. On the contrary, δύσις was always put in the singular. Gloss. 237.

21. The particle ζα is nothing else but the Æolic form of διὰ, which has an intensive force, like *per* in Latin. Thus Alcæus said ζάδηλον for διάδηλον: Sappho, ζαελεκσάμαν for διελεξάμην. Therefore we find ζάθεος, ζαμενὴς, ζάπλουτος, ζαπότης, ζατρεφὴς, ζαφεγγὴς, ζάχρυσος, ζαχρῆος. Gloss. 321.

22. Ἕως, in the sense of *donec*, until, requires the aorist [indicative]. Sometimes but seldom, it is followed by the aorist optative. But when it signifies *dum*, *quamdiu*, whilst, as long as, it requires the present or imperfect. Gloss. 423.

23. Νομίζειν signifies to believe in the existence of. He who believed in the gods was said absolutely θεοὺς νομίζειν or ἡγεῖσθαι. Gloss. 504.

24. Πίμπρημι, *incendo*, to burn. Perhaps the first μ was inserted by the later Greeks; and the ancients wrote πίπρημι and πίπλημι, according to the usual form of verbs in μι. Ἐμπίπρημι occurs in Aristot. Hist. Anim. v. 1. as also frequently in Herodotus,—ἐμπίπλημι, Homer, Il. Φ. 311. Nor is the quantity of the syllable any objection. See Erfurdt, Soph. Œ. R. p. 414. Gloss. 815.

25. In the Tragic writers the plural of ἐπιτίμιον is used, not the singular. Gloss. 828.

26. From the ancient word πνύω, the first syllable of which is long (and its perf. pass. frequently occurs in Homer), is formed πινύσκω, in the same way that γινώσκω is formed from γνώω. Gloss. 835.

27. Ἀνέχομαι, *sustineo*, to bear or endure, is joined with a participle. See Dr. Monk's Hipp. 354. Gloss. 843.

Septem contra Thebas.

1. Ἐπί, in the sense of *contra*, is sometimes used with a dative case by Æschylus. See Sept. Theb. 711., Agam. 60., P. V. 1124., though with the genitive more generally. 1.

2. The article is frequently used for the relative: τοὺς for οὓς Pers. 43., τοῦπερ for οὗπερ ibid. 780., τόθεν for ὅθεν ibid. 780., τὴν for ἣν Agam. 644. &c. 37.

3. The tragic writers used the Doric forms κυναγὸς, κυναγέω, κυναγέτης, λοχαγέτης, ἑβδομαγέτης. 42.

4. Brunck and Schütz prefer as more Attic πλεύμων instead of πνεύμων, but the latter is the more recent Attic form. The grammarians indeed side with Brunck; but then it is well known that they derived their rules for the most part from Ælian, Libanius, Aristides, and other sophists, sometimes from Lucian, more rarely from the historians or Plato, and very seldom indeed from the scenic poets. 61.

5. The Ionic νηὸς for ναὸς was not used in the iambic senarius. 62.

6. Εὔχομαι is frequently omitted before an infinitive mood. See Sept. Theb. 239., Choëph. 304., Eurip. Suppl. 3. 75.

7. Τίω has the first syllable common in Homer, but short in Æschylus and Aristophanes. The first syllable of τίσω is always long. 77.

8. The first syllable of Ἄρης is sometimes long, as in 125. 336. 465.

9. Adjectives compounded of nouns in *os* generally retain the termination *os*: thus words compounded of λόγος, τρόχος, &c. in the tragic writers never end in *as*, that termination being more modern and less agreeable to analogy. 109.

10. Some adjectives have the three terminations, ειος, ιος, ικος, as ἵππειος, ἵππιος, ἱππικός; δούλειος, δούλιος, δουλικὸς, &c. The first of these three forms is used only on account of the metre. 116.

11. The last syllable of πότνια is always short. 141.

12. The probable orthography of χνόα is κνόα. From κνέω is derived κνοῦς and κνόα, as from ῥέω, ῥοῦς and ῥόα; from χέω, χοῦς and χόα. 142.

13. Μὴ sometimes forms a crasis with εἰ and εἰς. 193.

14. The tragic writers never join δὲ and τε. 212.

15. The words Σύ τοι are never construed except with the indicative. 220.

16. Οὔτι nowhere begins a sentence, unless μὴ, ποῦ, or πῶς follows, or when there is an interrogation, and then a word is always interposed between them. The formula ἀλλ' οὔτι is frequent at the head of a sentence. 222.

17. Νυν is always an enclitic when it is subjoined to the particle μή. 228.

18. Ἀπολέγω is a word unheard of by the tragic writers. 259.

19. The Attics wrote δήϊος and δῆος, not δάϊος and δᾷος, as is clear from the compounds δηϊάλωτος, ἄδηος, and the verb δηόω. Δάϊος, however, is the proper orthography when it signifies ἄθλιος. 264.

20. Νέας is a monosyllable. 316.

21. Ὡς, in the sense of *adeo ut*, is only found with the infinitive. 361.

22. Ὑπέρκοπος, not ὑπέρκομπος, is the form used by the tragic writers; for there is no passage in them where the metre requires the latter form, some where it rejects it. A later age, as it seems, inserted the μ. 387.

23. Ἄνοια and similar compounds very rarely produce the last syllable; in Æschylus never. 398.

24. Ἃ μὴ κράνοι θεός. In prayers of this kind the aorist is more usual than the present. 422.

25. Ἰείς in the tragic writers has the first syllable common, but oftener short. 489.

26. Τῳ is never put for τούτῳ with a substantive. 505.

27. Εἴθε γὰρ is scarcely Greek. *Utinam* is expressed by εἰ or εἰ γὰρ, never by εἴθε γάρ. 563.

28. Πολέμαρχος, not Πολεμάρχας. That the Attics terminated compounds of this kind by χος may be inferred from the circumstance that their proper names were Ἵππαρχος, Νέαρχος, Κλέαρχος. 828.

29. In the Attic poets probably μέλεοι in the vocative is always a dissyllable. 945.

30. Πρᾶγος is a more *tragic* word than πρᾶγμα. Gl. 2.

31. Words compounded of ῥόθος were favourites with Æschylus, as πολύῤῥοθος, ταχύῤῥοθος, ἐπίῤῥοθος, ἁλίῤῥοθος, παλίῤῥοθος, &c. Gl. 7.

32. From οἶμοι is derived οἰμώζω, as from μῦ, μύζω; from ὦ, ὤζω [from αἰ αἰ, αἰάζω; from οἰ οἰ, οἴζω; from ἐλελεῦ, ἐλελίζω; from ὀτοτοῖ, ὀτοτύζω; from αὖ, αὔω and ἀϋτέω; from φεῦ, φεύζω; from εὐοῖ, εὐάζω]. Οἰμωγὴ is more frequently used than οἴμωγμα. Gl. 8.

33. When Ἐλλείπω signifies *deficio, absum*, it requires a genitive; when it signifies *omitto*, it is followed by an accusative. Gl. 10.

34. Πύργωμα is a *fortification*, or a collection of πύργοι: just as χαίτωμα and τρίχωμα are a collection of χαῖται and τρίχες. Gl. 30.

35. Πανώλεθρος has both an active and a passive signification. Gl. 71.

36. The tragic writers use both λαὸς and its Attic form λεώς. Gl. 80.

37. Ἀμάχετος is used but rarely for ἄμαχος and ἀμάχητος. Gl. 85.

38. Αὔκειος, an epithet of Apollo, is derived from λύκη, *diluculum*, whence the Latin *lux*. Gl. 133.

39. From the obsolete verb λήκω are derived the perfect λέλᾶκα and the second aor. ἔλᾰκον. Gl. 141.

40. Βρίθω sometimes, though rarely, has an active signification, "to load." It is more generally used intransitively, "to be heavy." Gl. 141.

41. The tragic writers frequently used nouns in ας, as λιθὰς, a heap or shower of stones; νιφὰς, a shower of snow; φυλλὰς, a heap of leaves, &c. Gl. 146.

42. Στέγω, *sustineo, non admitto*, is properly said of a ship which is *water-tight*. Gl. 202.

43. Ἕκηλος is formed from the obsolete verb ἕκω, *volo*: as from σιγάω or σίγω, σιγηλός; from αἰσχύνω, αἰσχυντηλός; from ὕψι, ὑψηλός; from βεβάω, βεβηλός. Gl. 224.

44. Σαίνειν is said of a dog who wags his tail and fawns: thence, to flatter. Gl. 379.

45. The penult of ἀλύω is short in Homer, and long in other Greek poets. In the Odyssey, I. 398., ἀλύων has the penult long, which would lead to the supposition that the passage where it occurs was not Homer's, though it is quoted by an old grammarian in Eustath. Il. Z. p. 654, 55. Gl. 387.

46. The Greeks used θανατηφόρος, λαμπαδηφόρος, θεσφατηλόγος,

χθονιηφόρος, and the like, instead of θανατοφόρος, &c. to avoid the concurrence of four short syllables. Gl. 415.

47. Ἦ μὴν, *certe*, is a formula of confirmation, used in case of an oath. Gl. 527.

48. Words ending in ηστὴς are very rare. Gl. 641.

49. Στύγος, *odium*, is frequently used by Æschylus, but very seldom by others. Gl. 650.

50. Τρέω is a Doric word, very seldom used by the tragic writers except in the aorist. Gl. 790.

51. Words compounded of κότος were favorites with Æschylus. Gl. 804.

52. Ὀλολυγμὸς is a *female* cry or shriek. Gl. 825.

53. Ἀλαλάζω strictly means, to raise the shout of triumph; sometimes simply *ejulo*. Gl. 951.

54. Ἀδελφεὸς nowhere occurs in the tragic writers except in the choral odes. Add. 537.

Agamemnon.

1. Κλαίω, καίω, &c. were the more ancient Attic forms, for which, subsequent to the time of Æschylus, κλάω, κάω, &c. were used. 17.

2. Ἐάλωκα and ἥλωκα are both found in the best Greek writers; the former is more ancient, the latter more modern Attic. 29.

3. It is doubtful whether χρῖμα or χρίσμα is the better form. From χρίω (the first syllable being always long) was deduced χριστὸς, as from χράομαι, χρηστός. But the substantive was χρῆμα: so from χρίω, χρῖμα; from κονίω, κόνῖμα; from μηνίω, μήνῖμα. 93.

4. Adjectives compounded of the dative δορὶ, or δουρὶ, retained the iota in composition, as δορίκτητος, δουριάλωτος, δορίληπτος, δουρι-πετὴς, δορίμανὴς, δοριθήρατος, δορίμαργος. But those which are formed from the accusative retain the υ, as δορυφόρος, δορυσσόος, δορυξόος δορύκρανος. 115.

5. Diminutives of animals terminate in ιδεύς. 117.

6. Τοιοῦτον and τοσοῦτον are the Attic forms of the neuter gender; τοιοῦτο and τοσοῦτο the Ionic. 306.

7. The Attics said διακονεῖν rather than διηκονεῖν. 310.

8. Εὖ σέβειν θεοὺς and εὐσεβεῖν εἰς θεοὺς differ: the former signifies, duly to worship the gods; the latter, to conduct oneself

piously towards the gods: the latter cannot have an accusative after it except with a preposition. 329.

9. The Attics used ἁλίσκομαι in the present, and adopted the other tenses from ἁλόω, whence also ἀναλόω. Wherefore the optative should be written ὁλφῆν, as βιφῆν, δφῆν, and the like. 331.

10. Ὅπως ἄν does not precede the optative, except in the sense of *quo maxime modo*. When ὅπως signifies *ut*, it requires the subjunctive with, or the optative without ἄν. 357.

11. Ἦτοι is not used by the tragic writers for *sanè*, unless followed by ἄρα or ἄν. 462.

12. In solemn appeals, such as Hom. Il. E. 116.,

> Εἴ ποτέ μοι καὶ πατρὶ φίλα φρονέουσα παρέστης
> Δηΐῳ ἐν πολέμῳ, νῦν αὖτ' ἐμὲ φίλαι, Ἀθήνη,

εἴ ποτε is more frequently used than εἴ που. 503.

13. Δρόσοι κατεψέκαζον, ἔμπεδον σίνος
Ἐσθημάτων, τιθέντες ἔνθηρον τρίχα.

Here the young scholar will remark that the masculine participle τιθέντες agrees with the feminine noun δρόσοι; of which anomaly perhaps no other instance can be found in the Attic poets, except in the case of animals. 544.

14. Πῶς ἄν with the optative frequently signifies *utinam* in Euripides, much more rarely in the other tragic writers, perhaps never in Æschylus. 605.

15. Γὰρ is frequently used in interrogative sentences, [and may be translated by, what?]. 613.

16. Διαὶ, ἀπαὶ, and ὑπαὶ occur in the Greek poets for the more common forms διὰ, ἀπὸ, and ὑπό. 865.

17. Θυραῖος is said *of a person* even in the feminine gender: θυραία *of a thing* in the same gender. 1022.

18. The penult is πληθύω is short; of πληθύνω, long. 1341.

19. The primary meaning of δίκη was probably *likeness, similitude*: whence δίκηλον, *an image*; and δίκην, for κατὰ δίκην, *instar*, like. Gl. 3.

20. Βοῦς ἐπὶ γλώσσῃ is a well-known proverb, and said of those who being bribed do not mention those things they ought to disclose, and then applied to others who through dread or fear of punishment dare not speak out freely. The origin of the proverb may probably

have been derived from the custom among the ancients of holding in their mouths the coins which they received from the sale of their wares. A similar phrase occurs in Soph. Œd. C. 1051. *χρυσέα κλεὶς ἐπὶ γλώσσᾳ βέβακεν.* Gl. 35.

21. According as friendship, hospitality, an oath, [supplication,] companionship, or purification, was referred to, Jupiter was invoked by the title of *φίλιος*, *ξένιος*, or *ἐφέστιος*, *ὅρκιος*, [*ἱκέσιος*,] *ἑταιρεῖος*, or *καθάρσιος*. Gl. 60.

22. Such expressions as *ἔστι δ' ὅπη νῦν ἔστι*, are used where a speaker alludes to an unpleasant subject, and thus briefly dismisses it. Gl. 66.

23. It was the custom of the poets, when they made use of a trope somewhat too bold, immediately to subjoin the epithet in order to limit and define its meaning. In the P. V. 828. Æschylus calls *Γρύπας, Ζηνὸς κύνας*; but he corrects the metaphor in some degree by adding *ἀκραγεῖς*, "dogs indeed, but not barking dogs." Sept. Theb. 64., he calls an army *κῦμα*, but adds *χερσαῖον*. Ibid. 82., dust is called a messenger, but *ἄναυδος*. Ibid. 856., he calls Charon's boat *θεωρίδα*, but immediately adds *τὰν ἀστιβῆ 'πόλλωνι*, to distinguish it from the true *θεωρίς*. Gl. 81.

24. The origin of *ἰὴ, εὐοῖ*, and similar exclamations, is not to be sought in the Greek language, but in that of the nation to which Greece owes its mythology, sc. the Egyptian. Gl. 144.

25. *Πέρα* is the dative of the obsolete *πέρα, πέρας, πέρᾳ, πέραν*, and hence the reason why the last syllable is long. Gl. 183.

26. *Ἀνδρὼν, γυναικειὼν*, [*παρθενὼν*,] &c. were elliptic expressions originally for *ἀνδρῶν, γυναικῶν*, [*παρθένων*] (*θάλαμος*), whence the genitive came into use for the nominative. Gl. 235.

27. The participle of the perfect passive is frequently used actively, as *πεπυσμένος, ἡκισμένος, ἐξηρπασμένος, πεφραγμένος, ἐκκεκομισμένος, ἀνακεκομισμένος, ἀποδεδειγμένος*, &c. Gl. 252.

28. *Ἄριστον* was the first meal which the ancients took in the morning, and generally about the third hour. Philemon, however, asserts that the meals were *ἀκράτισμα, ἄριστον, ἐσπέρισμα*, and *δεῖπνον*. Gl. 322.

29. *Λόγχιμος, ad hastam pertinens.* Similar forms are *ἔχθιμος, ποίνιμος, δόκιμος, πόμπιμος, τρόφιμος, ἁρπάγιμος, κάρπιμος, μόνιμος, παραμόνιμος, συναγώγιμος, ἄλκιμος, κάλλιμος, κύδιμος, ὠφέλιμος, ἀοίδιμος*. Verbal adjectives in *ιμος* are of a different class, as *ἁλώ-*

σιμος, and have a certain middle signification between the active and passive. Gl. 395. and Gl. 9.

30. Ῥίμφα, *celeriter*, is derived from ῥίμπτω, the Ionic form of ῥίπτω; whence ῥιμφάλεος and ῥιμφάρματος. With the same variety, the Ionians, i. e. the Hellenes, said χρίμπτω for χρίπτω, and λάμψομαι for λήψομαι. Gl. 397.

31. In compounds from ὄρος, the Ionic form οὖρος is retained in ξύνουρος, ἄπουρος, πρόσουρος, τηλουρὸς, which is not the case in ὅμορος. Gl. 478.

32. Ἀναίνομαι, to deny, is joined with a participle of the person speaking. Gl. 566.

33. Adjectives masculine are sometimes found with feminine substantives, as Τύχη σωτὴρ, χεὶρ πράκτωρ, πειθὼ θέλκτωρ. Gl. 647.

34. Γένεθλον is a word only used by the poets. Gl. 757.

35. It is doubtful whether the form χαίνω in the present is found in the more ancient Greek writers. Gl. 893.

36. "Solebant veteres ante cibum νίψασθαι manus, et post cibum ἀπονίψασθαι, teste Polluce, quem Stanleius advocavit." Gl. 1004.

37. Σφαγεῖον, the vessel which received the blood of victims.* Gl. 1060.

38. Κέλομαι, though frequent in Homer, seldom occurs in the tragic writers. Gl. 1088.

39. Ἐποπτεύω, *inspecto*, is a word frequently used by Æschylus, but not by the other tragic writers. Its proper signification, at least in Attic Greek, is, to behold the mysteries. Gl. 1241.

40. Εὐμαρὴς, *facilis*, is formed from an old word μάρη, a hand; as from χεὶρ, εὐχερὴς. Gl. 1297.

41. Πάσσομαι, *vescor*, in which sense it is used only in the aorist, and joined with an accusative or genitive. The simple form was πάω, whence πατέω, and *pasco: πάσασθαι, vesci*, has the first syllable *short; πάσασθαι, possidere*, has the first syllable *long*. Gl. 1380.

42. Ἕως, when it signifies *quamdiu*, and is joined to the perfect, or when with the present it signifies *dum*, does not take the particle ἄν: as often as it means *donec* it requires ἄν and the subjunctive mood, or the optative without ἄν. Gl. 1410.

* It is used, however, sometimes for a victim. See Eur. Troad. 742.

43. The plural number [when used for the singular] increases the force of the sentence, whether it be sarcasm or panegyric. Gl. 1414.

44. There is frequent mention of stoning in the ancient writers, which species of punishment was employed by the people when excited by sudden indignation, because stones always lay at hand. Gl. 1606.

45. Μογέω is an Homeric word, less frequently used by the tragic writers, with whom the more common word is μοχθέω. The primitive root was μόω (whence *moveo*, by an increase in the number of syllables, and the insertion of the digamma). Hence μοερὸς, μωρὸς, *mobilis*, (whence ἰόμωρος, ἐγχεσίμωρος, ὑλακόμωρος,) μόγις, μόγος, μόχθος, &c. Gl. 1614.

46. Words ending in ίτης may be called *locals;* as δωματίτης, χωρίτης, ἑδρίτης, ἑσπερίτης, &c. Gl. 1640. 941. 47.

Choephoræ.

1. It may be doubted whether the future of ἀνάσσω occurs at all in the Attic poets. 125.

2. Ὅπως μὴ, with the future indicative and with the aorist subjunctive, is correct; and therefore there can be no reason why both forms should not be used in the same sentence. 260.

3. The first syllable of δαΐζω is common in Æschylus, after the example of Homer. 390.

4. The particles καὶ δὴ are perhaps never joined with the optative. 557.

5. The Greeks said, not πολλὰ δεινὰ, but πολλὰ καὶ δεινά. 578.

6. If such forms as τίς ἂν ἀγκαλέσαιτο; (Agam. 989.), τίς ἂν ταῦτα πίθοιτο; (S. c. Th. 1068.), τίς ἂν εὔξαιτο; (Agam. 1312.), &c. be right, then τίς λέγοι; cannot be correct. 586.

7. A short vowel before a mute with a liquid may be made long in the choral metres. 597.

8. Σΐκασα is the more ancient, ᾔκασα the more modern Attic. 623.

9. Εἶεν· ἀκούω. The lengthening of a short syllable in this place cannot be defended, unless, perhaps, it was the usual form of the porter's answer: εἶεν· ἀκούω. 645.

10. When any one to a question πῶς so answers as to doubt of the question, the reply is made by ὅπως. The same rule applies to τίς ποῖ, and the like. 755.

11. The particles ἀλλ' ἦ are used at the head of interrogative sentences. 762.

12. The tragic writers always used πύλη in the plural. 866.

13. Φίλτατ' Αἰγίσθου βία. This is the only instance of the circumlocution βία τινὸς joined with an adjective masculine. [Most probably a comma should be placed after φίλτατ', and then there will be no necessity to have recourse to the unusual form of speech.] 880.

14. Οὐ μὴ, with the future indicative, *forbids*, with the aorist subjunctive, *denies*. 882.

15. The Greeks did not use αὐτὸν for ἐμαυτὸν, though they said αὐτοὺς for ἡμᾶς αὐτούς. 1001.

16. Κατέρχομαι signifies to return, as an exile, into his country. Gl. 3.

17. The Greeks, when they attained to the age of puberty, used to cut off their hair, and consecrate it to Apollo κουροτρόφος, and to rivers. Theseus commenced the custom; for he consecrated to Delian Apollo the hair which he cut from the fore part of his head. Gl. 6.

18. Τις is sometimes used for πᾶς τις, *unusquisque*. Gl. 53.

19. Φάσκω, *dictito*, differs from φημὶ, as βάσκω from βῆμι, διδράσκω from δρῆμι, γιγνώσκω from γνῶμι, [χάσκω from χάω,] and the like The termination σκω denotes repetition of the action. Gl. 87.

20. Τόξα in the plural almost always is put for a single bow in the tragic writers. Gl. 155.

21. Ἐκεῖ sometimes signifies *apud inferos*. Gl. 353.

22. Æschylus was partial to words compounded of κάμνω, as δορικμὴς, ἀνδροκμὴς, &c. Gl. 359.

23. Feminine nouns ending in τρια are derived from masculines ης, as πολεμίστρια from πολεμιστὴς, ἀγύρτρια from ἀγυρτὴς, φαιδρύντρια from φαιδρυντὴς. Gl. 418.

24. Χαίρειν is construed with a participle of the verb expressive of the action with which one is delighted. Gl. 442.

25. Οὖθαρ, *uber*, peculiar to the other animals; μαστὸς was applied to women. Gl. 526.

26. Ὅπλα denotes any kind of instruments. Gl. 537.

27. Ποδαπὸς, *cujas*, is formed from the ancient pronoun πὸς and the substantive δάπος, the ground. Gl. 567.

28. Πίομαι is the ancient future for πίσομαι from πίω. Aristophanes has πίεται, the first syllable being long, Eq. 1286. 1398. The more recent form is πιοῦμαι. Theocritus, vii. 69., has the first syllable of πίομαι short. Gl. 570.

29. Κίω, *vado*, is an Homeric word, not used by Sophocles or Euripides; and from it is derived κινέω. Gl. 668.

30. Ὀπισθόπος, *pedissequa*, for ὀπισθόπους, as ἀελλόπος, Οἰδίπος, πουλύπος, for ἀελλόπους, Οἰδίπους, πολύπους. Gl. 701.

31. The Attics said with the Dorics διψῆν and πεινῆν for διψᾶν and πεινᾶν: but this did not extend to the third person singular of the present indicative [probably because there would have been a confusion between the indicative and the subjunctive moods]. Gl. 744.

32. Ἄνω, *perficio*, has the penult long in the present, and short in the second aorist. Gl. 786.

33. Ἀνοφερὸς, *tenebricosus*. Except δνόφος, δνοπαλίζω, and δνδψ, no Greek word begins with δν. Gl. 797.

34. Eustathius, on Hom. Il. Δ. 467., 168., derives ἔλεγχος from ἑλεῖν ἔγχος, because most subjects of dispute were decided by arms. This etymology is much more probable than another given in the same place, ἀπὸ τοῦ ἐλᾶν ἔγχος. For ἔλεγχος, the grasping of the spear to decide a dispute, was the same as the *proof by battle* with the Teutonic nations; and hence it signified any proof; and, by an easy transition, it denoted argument, reproof, insult. Gl. 838.

35. Of words ending in στερὴς, some have a passive signification, as πατρυστερὴς, ὀμματοστερὴς, βωστερὴς, ἠλιοστερὴς; and some an active, as ἀργυροστερὴς, ὀμματυστερὴς (Eum. 938.), ἠλιοστερὴς (Œd. C. 314.). Gl. 989. and 247.

36. Names of winds ending in ἴας are formed from other names. Gl. 1054.

III.

CANONS AND REMARKS

IN THE

"HIPPOLYTUS" AND "ALCESTIS" OF PROF. MONK.

From the "Classical Journal," vol. xxxvii. p. 124.

1. Κέκλημαι is frequently used by the tragic [and other] writers in the sense of εἰμί. Hipp. 2.

2. Πρεσβεύω sometimes signifies προτιμάω, to honour or respect. So Choëph. 486. τόνδε πρεσβεύσω τάφον. Hipp. 5., comp. Æsch. Eum. 1.

3. Θησέως παῖς, Ἀμάζονος τόκος: this pleonasm, where in prose we should have said Θησέως καὶ Ἀμάζονος παῖς or τόκος, is not uncommon. See Blomfield's note Pr. V. 140. Hipp. 10.

4. Παίδευμα, as also λόχευμα, μίσημα, and other neuter words of the same class, are used for persons. Moreover, the plural form παιδεύματα denotes only *one* individual, sc. Hippolytus, as in Soph. Philoct. 86. τεχνήματα, *one* cup; Hec. 269. προσφάγματα, *one* victim. Hipp. 11.

5. Πάλαι προκόψασ', οὐ πόνου πολλοῦ με δεῖ. Προκόψασ' is here a *nominativus pendens*. Of this solœcism, or archaism, instances occur in Æsch. Suppl. 455., Choëph. 518., P. V. 209., Œ. C. 1120., Phœn. 290. See Kuster, Aristoph. Plut. 277. and Gregor. Corinth. p. 33. Hipp. 23.

6. Προκόπτω signifies *to advance*, and is taken metaphorically from those who cut down wood and other obstacles in a road. Hipp. 23.

7. The future of αἰνέω is αἰνήσω in Homer, and αἰνέσω in the tragic writers. Hipp. 37.

8. Ἄρτεμιν τιμῶν θεὰν] Not θεὸν, as Aldus edited and Valckenaer preferred: ἡ θεὸς occurs frequently in the tragic writers in the sense

of a goddess, but never when joined with the name of the goddess. as here. Hipp. 55.

9. Ἀξιόω sometimes occurs in the sense of *audeo*, to dare, as in Heracl. 950., Pers. 335. and elsewhere. Hipp. 74.

10. Ὅστις in the singular is frequently followed by and referred to a plural. See Antig. 718. 720., Androm. 180., Ran. 714., Hec. 359, 360. Hipp. 78., comp. Hom. Il. Γ. 279.

11. Θαυμάζω signifies to pay homage to, or honor. Hipp. 105.

12. Πολλὰ χαίρειν φράσαι denotes to bid good bye to, to quit, to reject, to discard. See Agam. 583., Acharn. 200. Hipp. 112.

13. Συγγνώμην ἔχειν signifies (1) to grant pardon, and (2) to receive pardon or excuse. The former sense is the more frequent. (1) See Eur. Suppl. 252., Orest. 653., Soph. Electr. 400. (2) Phœn. 1009., Soph. Trach. 328. Hipp. 116.

14. The penult of Φάρος is generally *short* in the tragic writers, but always *long* in Homer. Æschylus has it *long*, Choëph. 9. Φάρεα is a dactyl in Iph. T. 1157. and Orest. 1434. Hipp. 125.

15. Ἁπλακεῖν, ἀπλακία, and ἀπλάκημα, should be always written in tragic verse without μ, as is manifest from the fact that there are many places in which the metre *requires*, none where it *rejects* these forms. Hipp. 145.

16. The penult of γεραιὸς, δείλαιος, ἵκταιος, &c. is sometimes short. See Hipp. 170. and Comp. Gaisford's Hephæst. p. 216.

17. Ἀρέσκω in Attic Greek requires either a dative or accusative case; but the latter seems to be the more legitimate construction. Mœris, p. 175. says, Ἥρεσέ με, Ἀττικῶς· ἤρεσέ μοι, Ἑλληνικῶς, καὶ κοινῶς. Hipp. 184.

18. The active voice of συνάπτω is sometimes used for the middle. See Phœn. 714., Heracl. 811., Pers. 888.

19. Φίλος in the poets has frequently the sense of ἐμός. Hipp. 199.

20. Πρόσπολος signifies either a male or female attendant; ἀμφίπολος only a female attendant. See Eustath. Il. Γ., p. 394, 31=299, 1. Hipp. 200.

21. Πῶς ἂν denotes, in almost all the tragedies of Euripides, *utinam*, I wish, or, oh that! but much more rarely in the other tragic writers. See, however, Œ. R. 765., Aj. Fl. 388. and Philoct. 794. Hipp. 208.

22. The iota at the end of the dative singular is very rarely

elided by the tragic writers: perhaps there are not more than six instances of such elision in all the remains of Greek tragedy. Hipp. 221., comp. Alc. 1137.

23. The last syllable of *κλιτὺς* is short in the tragic writers, but long in Homer. Hipp. 227.

24. *Παρακόπτειν φρένας* signifies, to pervert the understanding; but *παρακόπτειν*, as also *παραπαίειν*, is more frequently used in a neutral sense, to be mad.

25. *Μαῖα* is said of a grandmother, a midwife, a nurse. The last sense is the more frequent meaning of it. Hipp. 243.

26. *Ὀδυνάω*, though used in Hipp. 247., does not occur in any other passage in the Greek tragedies.

27. The last syllable of *λίαν*, *ἄγαν*, *πέραν*, and *εὐὰν*, is always long in the Attic poets. Hipp. 264.

28. *Ὁρῶ, μὲν . . . ἄσημα δ' ἡμῖν.* The enallage or change from the first person singular to that of the plural, and versa vice, is very common in the Greek tragedies. Hipp. 268.

29. The neuter plural adjective is frequently used instead of the singular, *ἄσημα* for *ἄσημον*, *ξύγγνωστα* (Hec. 1089., Phœn. 1008., Med. 491. 701. &c.) for *ξύγγνωστον*. Hipp. 269.

30. *Ἄτη* in the tragic writers is said of any calamity, but especially of some severe dispensation of Providence. Hipp. 276.

31. The prepositive article, *ὁ, ἡ τὸ*, followed by *μὲν*, *δὲ*, *γὰρ*, is frequently used by the tragic writers in the sense of *οὗτος* and *ἐκεῖνος*. Even without these adjuncts, the article, though less frequently, possesses this signification. Hipp. 280.

32. Both the forms *πλάνος* and *πλάνη* occur in the tragic writers. In Æschylus the feminine form generally, perhaps invariably, is found, whereas Euripides always uses *πλάνος*: from whence it may be inferred, that the latter form prevailed after the time of Æschylus. Hipp. 283.

33. *Εἶεν* is an exclamation employed where the subject under discussion is abandoned, and a new topic of conversation started. Hipp. 297.

34. The verbs *οἶδα*, *γιγνώσκω*, *μανθάνω*, *αἰσθάνομαι*, &c. and their compounds, are joined to participles of the present, perfect, and future—seldom, and yet sometimes, to those of the aorist: as *Ξύνοιδα σόφος ὤν. ἴσθι δύσποτμος γεγώς.* See Trach. 741., Soph. Elect. 1200. Hipp. 304.

35. The tragic writers used the double forms, ἵππιος and ἱππεῖος, δούλιος and δούλειος, Βάκχιος and Βάκχειος, παρθένιος and παρθένειος. Hipp. 307. 1297.

36. Ἔρος and γέλος are the Æolic forms of the words Ἔρως and γέλως. The former is frequently used by Homer (but only in the nominative and accusative cases), and by Euripides five times; in other Attic writers it is doubtful whether ἔρος occurs at all. Hipp. 337.

37. Τί πάσχεις; is an interrogation used by the Attic writers in the sense of the English exclamation, *what ails you?* Hipp. 340.

38. The verb ἀνέχεσθαι is often joined to a participle, as Μόνης γὰρ, οἶδα, σοῦ κλύων ἀνέξεται. Pers. 835. See also Med. 38., Aj. Fl. 411., Soph. Elect. 1028. and Valck. Phœn. 550. Hipp. 354.

39. Ἀλλ' ὅμως are words frequently employed by Euripides at the end of an iambic senary, and often ridiculed by Aristophanes. Hipp. 358.

40. The Greeks said πρίν σε θανεῖν, and πρὶν ἂν θανῇς, but not πρὶν ἄν σε θανεῖν. Hipp. 365. (πρὶν ἂν is always preceded by a negative.)

41. In Attic Greek, instead of the dual feminine, the masculine is used, especially in articles and participles. See Hom. Il. Θ. 455. Hipp. 389.

42. The participle ὡς at the beginning of a sentence preceding an optative mood signifies *utinam*, I wish, or, oh that! See Il. Σ. 107. Hipp. 409.

43. Φαῦλος, μάταιος, ὀρφανὸς, στερρὸς, γενναῖος, δίκαιος, μέλεος, βρύχιος, and some other adjectives are declined ὁ καὶ ἡ φαῦλος, &c.; and also φαῦλος, η, ον. Phil. 437.

44. The interposition of the words πῶς δοκεῖς; gives additional spirit to a narrative. See Hec. 1150., Ran. 53., Eccles. 399. Hipp. 448.

45. Στέργειν, in the sense of *acquiescing*, is frequently found—for the most part with an accusative, sometimes with a dative case. Hipp. 460.

46. Ἄνθρωπος is used sometimes to denote *a woman*. See Theocr. Adon. 106. and Valckenaer's note. *Homo* in Latin has the same meaning. Hipp. 474.

47. Examples of (1) the double comparative, such as μᾶλλον ἀλγίων, and (2) of the double superlative, such as μέγιστον ἔχθιστος,

are frequent in the tragic writers. See Hec. 381., Sept. Theb. 679., Æsch. Suppl. 287., Med. 1320., Alcest. 802. Hipp. 487.

48. The forms ἔκλῃσα, κλῄδες, κλῇθρον, for ἔκλεισα, κλεῖδες, κλεῖθρον, are of the more recent Attic, and introduced into the writings of the tragedians by grammarians. Hipp. 500.

49. A short vowel at the end of a preposition, preceding another word commencing with the letters φρ, remains short; but if that other word begin with βλ, the short vowel is made long. Hipp. 513.

50. The prepositive article, ὁ, ἡ, τὸ, is frequently put for the relative, ὅς, ἥ, ὅ, not only in Homer, but in the writings of the three tragedians. Hipp. 527.

51. Πῶλος was said by the Greeks of either a young unmarried man or woman. [The same remark applies to σκύμνος, μόσχος, and other names of the young of animals.] Hipp. 547.

52. The participle of the present tense [as also the present tense itself] denotes the *attempt* to effect the action contained in the verb. Hipp. 592.

53. In solemn adjurations and appeals, such as ὦ πρός σε γονάτων, the pronoun is always placed between the preposition and the noun which it governs, and the verb on which the pronoun depends, ἄντομαι, ἱκνοῦμαι, ἱκετεύω, or some similar word, is frequently omitted. Hipp. 603.

54. Γαμβρὸς seems to denote any relation by marriage; but in the tragic writers it generally signifies *a son-in-law*. Hipp. 631.

55. When the Greeks wished to express any thing future, on which something else was contingent, then they prefixed the conjunctions ἵνα, ὡς, ὅφρα, &c. to the imperfect, aorist, or preterpluperfect tenses of the *indicative* mood, just as the case required. This construction must be carefully distinguished from the usage of ὡς, ἵνα, &c. with the subjunctive and optative moods. They could say χρὴ πρόσπολον οὐ περᾶν — ἵν' ἔχωσι . . . i. e. that they *may* be able . . . They could say, οὐκ εἴων πρόσπολον περᾶν, — ἵν' ἔχοιεν . . . i.e. that they might be able . . . But it is a very different thing to say, χρῆν πρόσπολον' οὐ περᾶν — ἵν' εἶχον . . . in which case they would be able . . . See Œ. R. 1386. 1391., P. V. 158. 774., Choëph. 193., Iph. T. 354., Pax. 135., Eccles. 151. Hipp. 643.

56. Ἕς τε, signifying *as long as*, is construed with an indicative, ἕς τε ἄν with a subjunctive mood. Hipp. 655.

57. Εἰ and ἂν nowhere occur in the same member of a sentence, much less when joined to the indicative mood. Hipp 679.

58. Πολλὰ *πράσσειν* is said of one who meddles with things not concerning him. There is a similar signification in the words *πολυπράγμων*, *πολυπραγμονεῖν*, *πολυπραγμοσύνη* — *περισσὰ πράσσειν*. Hipp. 785.

59. Θεωροὶ were persons who went to consult the oracles of the gods on any private or public affairs. Hipp. 792.

60. *Πιτθέως γῆρας* is a periphrastic expression for "the aged Pittheus." In designating persons, the tragic writers [and poets generally] frequently employ circumlocutions, and those chiefly which expressed some dignity or excellence, moral or personal. Hipp. 794.

61. Those who received favourable responses from the oracle at Delphi, used to return home crowned with laurel. See Œd. R. 82. Hipp. 806.

62. *Μάκιστος* is used by the poets for *μέγιστος*, as *μάσσων* is for *μείζων*. Hipp. 820., comp. Blomfield on Prom. Vinct. 1.

63. —*θέλει τι σημῆναι νέον*; this *euphemism*, in which *κακὸν* is understood, is very frequent in the tragic writers. Hipp. 860.

64. Σαίνειν is said of dogs, who wag their tails when they fawn on men. Hence *σαίνειν* and *προσσαίνειν* signify to fawn on, to please, to flatter. Hipp. 866.

65. *Πρὸς* in the sense of *besides*, with *τούτοις* understood, occurs frequently, as well in the tragic as in other writers. See Heracl. 642., Phœn. 619. 890., Pr. V. 73., Helen. 965. Hipp. 875.

66. Ἀντλέω and ἐξαντλέω are *properly* said of exhausting by means of an ἄντλος or pump; and metaphorically, of completing life. In the same sense the Latins used the derivative *exantlare*. Hipp. 902.

67. Νοσεῖν in the tragic writers, is frequently said of those who labour under any evil, misfortune, or danger, [and may be rendered, "to be distressed."] Hipp. 937.

68. Καπηλεύω denotes, to be an innkeeper; and thence, to derive gain by fraudulent means. See Dr. Blomf. Sept. Theb. 551. Hipp. 956, 7.

69. Τὰ *φίλτατα* is frequently used by Euripides to designate a parent, a husband, a wife, or children; and in general may be translated, the dearest objects or connexions. Hipp. 969.

70. The Attics form the crasis of *ὁ αὐτὸς*, *ὁ ἀνὴρ*, *ὁ ἄναξ*, *ὁ ἀγὼν*, *ὁ ἀγαθὸς*, *ὁ ἕτερος*, by *ἀὐτὸς*, *ἀ'νὴρ*, *ἄ'ναξ*, *ἀ'γὼν*, &c. Hipp. 1005.

71. *Ἅθικτος* has both (1) an active and (2) a passive signification: (1) Not touching. See Œ. C. 1521. (so also *ἄψαυστος*, Œ. R. 968.) (2) Not to be touched; hallowed. See Iph. T. 790., Agam. 380. The same remark will apply to *ἄκλαυστος*, *ἀστένακτος*. Hipp. 1006.

72. *Οἰκεῖν οἶκον* or *δόμον* in the tragic writers signifies, to be the master of a house or family. Hipp. 1014.

73. *Χαίρων* is said of one who is exempt from punishment, and may be rendered, *with impunity*. *Κλάων* is opposed to it, and may, in the second person, be rendered, *to your cost*. See Œ. R. 363., Antig. 759., Med. 399., Androm. 756. Hipp. 1089.

74. The Attics used the Doric form *ἄραρε*, not *ἄρηρε*: as also, besides the instances given by Porson, Orest. 26. (see *Class. Journ.* No. LXI. p. 137.) they said *θᾶκος*, and its compounds; *γάπονος*, *γαπετὴς*, *γάπεδον*, *γάμορος*, *γάποτος*, *γάτομος*, *κάρανον* and its compounds. Hipp. 1093.

75. The futures *φεύξομαι* and *φευξοῦμαι* were both used by the tragic writers. Hipp. 1096.

76. The ellipsis of the preposition *σὺν* is very common with the Greek writers, and especially when the dative of the pronoun *αὐτὸς* is added. See Il. Θ. 24., Λ. 698., Υ. 481. Hipp. 1184.

77. The Æolic and Doric form *ἔκρυφθεν* for *ἐκρύφθησαν* is very rarely used by the tragic writers. Hipp. 1242.

78. *Χρεὼν* in the sense of fate or necessity is indeclinable, and always requires the article in Euripides. Hipp. 1251.

79. The crasis in the words *ἢ εἰδέναι* and *μὴ εἰδέναι* are not uncommon in the tragic writers; as also those in *ἢ οὐ*, *μὴ οὐ*: the crases *μὴ αὐτὸς*, Iph. T. 1010., *ἢ οἰχόμεσθ'*, Soph. Trach. 84., *ἢ εὐγένειαν*, Eur. Electr. 1104., are more unusual. Hipp. 1331.

80. *Χαίρω* sometimes takes after it an accusative of the thing for which the rejoicing takes place. Hipp. 1335. The figure is called an Oropism: the sense passes on mentally.

81. The Greeks frequently use the aorist in a sense little differing from the present, as *εἶπον*, Med. 274., *ὑπεῖπον*, Eur. Suppl. 1170., *κατώκτειρα*, Iph. A. 496. *ὤμωξα*, Med. 787., *ἀπέπτυσα*, Hipp. 610. Hipp. 1403.

82. The present tenses, *θιγγάνειν*, *ἐρυγγάνειν*, *φυγγάνειν*, *κιγχάνειν*, *λαγχάνειν*, *τυγχάνειν*, *δάκνειν* (contracted from *δαγκάνειν*), *λαμ-*

βάνειν, μανθάνειν, πυνθάνεσθαι, are derived from the aorists *θιγεῖν, ἐρυγεῖν, φυγεῖν, κιχεῖν, λαχεῖν, τυχεῖν, δακεῖν, λαβεῖν, μαθεῖν, πυθέσθαι*, by the insertion of the letters *ν* or *μ*. To these may be added *ἀνδάνειν* from *ἀδεῖν*. Hipp. 1442.

83. Καὶ never forms a crasis with, nor suffers elision before, *ἤδη*. Hipp. 1445.

84. The Greeks had four forms of the future with a passive signification: (1) *τιμήσομαι*, (2) *βεβλήσομαι*, (3) *βληθήσομαι*, (4) *ἀπαλλαγήσομαι*. The 4th form is not very frequent among the tragic writers. To the 1st form the Attics seem to have been partial: the following occur in the Greek tragedians: *λέξομαι, τιμήσομαι, στερήσομαι, κηρύξομαι, ἁλώσομαι, ἐάσομαι, μισήσομαι, στυγήσομαι, δηλώσομαι, βουλεύσομαι, ἐνέξομαι, ἄρξομαι, διδάξομαι, ἐπιτάξομαι*, &c. Hipp. 1458.

85. *οὗ δὴ χολωθεὶς*] Here *ἕνεκα* is understood. The cause of hatred is expressed by a genitive case without a preposition. See Orest. 741., Herc. F. 528. 1114.; Il. A. 429., Π. 320., Φ. 457. Alcest. 5.

86. An accusative case is frequently placed in apposition with the *meaning* implied in the preceding sentence, as Orest. 1103.: *Ἑλένην κτάνωμεν, Μενέλεῳ λύπην πικράν*. See Phœn. 351., Androm. 291., Herc. F. 59. 355. 427. Alcest. 7.

87. The preposition after verbs of motion *to* is frequently omitted. Alcest. 8.

88. After verbs of rescuing, prohibiting, and denying, the negative *μὴ*, though generally expressed, is sometimes omitted; as *δν θανεῖν ἐῤῥυσάμην*. Alcest. 11.

89. The plural *τιμαὶ* is used in the sense of *attributes*, prerogatives. Alcest. 30.

90. The ancient Greek writers never joined the particle *ἄν* to the indicative mood of either the present or perfect. Alcest. 48.

91. *Ἱερὸς*, in the sense of consecrated or sacred to, requires a genitive case. Alcest. 75.

92. In anapæstic verse the penult of *μέλαθρον* is always short. Alcest. 77.

93. The interrogative *πόθεν* has the force of a negative. Alcest. 95.

94. In sentences where two nouns joined by a copulative are

governed by the same preposition, the preposition is frequently found with the latter noun: —

> Μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος
> Μαντεῖα σεμνὰ, Λοξίου τ' ἐπ' ἐσχάρας.—

Phœn. 290. See also Heracl. 755., Œ. R. 736. 761., Soph. Electr. 780., Sept. Theb 1034.

95. The plural forms *κοίρανοι, ἄνακτες, βασιλεῖς, τύραννοι*, in the tragic writers, frequently express only one king, or the retinue of one king. Alcest. 132.

96. There are many active verbs which have their futures of the *middle*, and nowhere of the active form, at least among the Attic writers: thus, *ἀκούω, σιγῶ, σιωπῶ, ᾄδω, βοῶ, ἁμαρτάνω, θνήσκω, πίπτω, κλάω, πλέω, πνέω*, have the futures *ἀκούσομαι, σιγήσομαι, σιωπήσομαι, ᾄσομαι, βοήσομαι, ἁμαρτήσομαι, θανοῦμαι, πεσοῦμαι, κλαύσομαι, πλεύσομαι, πνεύσομαι*. Alcest. 158.

97. Οὔ never forms a crasis with *οὔποτε* so as to make *δὔποτε*. Alcest. 199.

98. In the choral odes the sigma is sometimes doubled; as, Med. 832. *ἀφυσσαμέναν*, Eur. Suppl. 58. *ὕσσον*, Pers. 559. *βαρίδεσσι*, Œ. R. 1100. *ὀρεσσιβάτα*, Trach. 636. *μέσσαν*, Aj. Fl. 185. *τόσσον*, 390. *ὀλέσσας*, Philoct. 1163. *πέλασσον*. Sophocles uses the form *μέσσος* twice in the iambic senary, viz., Antig. 1223. 1236. Alcest. 234.

99. It is very doubtful whether the Attic writers ever used *ῥέζω* in the present tense. Alcest. 272.

100. *Τολμᾶν* and the aorist *τλῆναι* signify, to endure, in spite of (1) *danger*, i. e. to have courage; (2) *shame*, i. e. to have the impudence; (3) *pride*, i. e. to deign, condescend, submit; (4) *pain of mind*, i. e. to prevail on oneself; (5) *pity*, i. e. to have the cruelty. Alcest. 285. The uses of *posse* are similar in Latin.

101. Ὅδε ἀνὴρ, for ἐγὼ, is a well-known formula. The feminine form ἥδε and ἥδε γυνὴ, for ἐγὼ, occurs also in Agam. 1447. and Trach. 305. Alcest. 341.

102. The tragic writers were partial to the use of *νεοσσοὶ* for *children*. See Androm. 442., Iph. A. 1248. Heracl. 240., Herc. F. 224. 989. Alcest. 414.

103. Ἀπειπεῖν with an accusative signifies to renounce; with a dative, to fail or faint. Alcest. 503.

104. With verbs of motion, the Greeks joined a future participle denoting the object. Alcest. 520.

105. The tragic writers allowed the omission of the augment in the choral odes. Alcest. 599.

106. *Αἰθὴρ* is found both in the masculine and feminine gender. Alcest. 610.

107. The penult of *φθίνω* and *φθάνω* is *long* in Homer, but always short in the Attic writers. Alcest. 638.

108. The tragic writers were partial to compounds, such as *αἰδόφρων*, *ἀλκίφρων*, *σιδηρόφρων*, &c. Alcest. 678.

109. *Θεὸς* is frequently said of the *sun*, and generally without the article. See Orest. 1023., Eur. Suppl. 208., Med. 353. Alcest. 738.

110. The chorus very rarely quits the stage after its first entrance till the conclusion of the tragedy. A few instances, however, occur where it does: Alcest. 762., Aj. Fl. 814. and Eumen. Alcest. 762.

111. The form *οἶδας*, for the common *οἶσθα*, is not very frequent. Alcest. 796.

112. *Ἀλλὰ σοῦ τὸ μὴ φράσαι.* This construction is expressive of indignation or admiration. See Nub. 818., Aves. 5., Ran. 741. Alcest. 848.

113. The following are instances of verbs transitive governing a genitive case, *μέρος τι* being understood: Alc. 861., Hec. 614., Herod. iii. 11. Alcest. 861.

114. *Τῶν ὑπὸ γαίας*, not *γαῖαν*: the accusative in such expressions is then only used, when motion is denoted. Alcest. 921.

115. Several active verbs are used in a middle sense, the personal pronoun being understood; as *ῥίψαι*, Cycl. 165.; *κρύπτοντα*, Phœn. 1133.; *κρύπτουσιν*, Soph. El. 826.; *πάλλων*, Œ. R. 153.; *κατέσχον*, Œ. R. 782. Alcest. 922.

116. The Greeks said *νικᾷν μάχην*, *νικᾷν ἀγῶνα*, *νικᾷν ἆεθλον*. Alcest. 1048. Cognate accusative.

117. *Εἰ γὰρ* frequently occur in an optative signification; but in this usage there is a difference between the indicative and optative moods. *Εἰ γὰρ εἶχον* means, oh that I had! *εἰ γὰρ ἔχοιμι*, oh that I may have! Alcest. 1091.

118. The quantity of the enclitic *νυν* is sometimes long and sometimes short both in the tragic and comic writers. Alcest. 1096.

119. The ancients were accustomed to attribute heavy reverses of fortune to the envy of the gods. See Pers. 367., Orest. 963., Eur. Suppl. 347., Iph. A. 1049., Herod. iii. 40. Alcest. 1154.

IV.

ON THE SITE AND CONSTRUCTION OF THE DIONYSIAC THEATRE AT ATHENS.

By T. CAMPBELL.

From the "New Monthly Magazine and Classical Journal," No. 65.

It is now generally admitted, that the grand or Dionysiac theatre of Athens stood on the south-eastern angle of the hill of the Acropolis; and that Stuart was mistaken when he thought he had discovered its ruins in those which are now judged to have belonged to the Odeion of Herodes. That the former place was the site of the Dionysiac theatre, is strongly attested by the choragic monuments still existing in that quarter; and a statue of Bacchus, which once adorned a small temple in the vicinity of the theatre, is now placed in the British Museum. The hollow in the slope of the hill still indicates a place where the seats of the spectators must have been excavated. It was the custom of the Greeks to build their theatres on the side of a hill, not, as a refined speculator has imagined, for the purpose of commanding a view of fine rural scenery, since the height of the stage wall must have shut out the prospect beyond it from one half of the spectators, but for saving the subconstruction of seats, as the ground thus facilitated their being raised in ascending semicircles. Though the seats, however, rose on a hollow slope, it is impossible to imagine the orchestra, the dromos, and the stage, with its flanking walls, to have been situated anywhere but on even ground at the bottom. If we may believe Plato, the Dionysiac

theatre could contain thirty thousand spectators, so that its diameter could not have been much less than four hundred and fifty feet. It is unnecessary to say, that, with such dimensions, it was uncovered above; nor had the Greeks recourse, like the Romans, to temporary awnings. When showers came on, they had a double portico behind the scenes, to which they could retire. That Eumenic portico, as it was called, had an open walk in the midst of it, embellished with trees or shrubbery, and was the rehearsal-ground of the chorus. The day-light and open-air, instead of our covered and candle-light, system of acting, were indispensable for exhibitions intended to animate a whole people.

As only the scantiest vestiges of that mighty theatre remain, the moderns have been obliged to compile their conceptions of it chiefly from Vitruvius and Julius Pollux, and from the traces of other old theatres which are supposed to have been built on the same model. Among the works on this subject, I am not aware that Mr. Genelli's has been surpassed by any other in elaborate research or in knowledge of architecture. I quote his name, however, wishing only to refer generally to his authority, and not intending to descend minutely into his architectural disquisitions.

In sketching my conception of the Greek theatre, I shall begin with its highest ground, or that which was farthest from the stage. The entire outline of the building, as it lay on the hollow of a hill, and on a portion of the plain ground below, must have been that of a semicircle with its arch upwards, joined to a pretty broad parallelogram at its basis. Between the apex of the semicircle and the rocks of the Acropolis above it, it is scarcely conceivable but that some communication was opened: yet it must have been very narrow, in order to prevent the escape of sound from below. The main entrances to the theatre were at the opposite ends of the parallelogram below the spectators' semicircle, or at the right and left extremities of the Dromos, or course, which ran in front of the stage and its flanking walls. The spectators' or upper part of the theatre was inclosed by a massive semicircular wall, and a portico within it, which served as a station for the servants attending their masters to the play, and also as another lounging-place for the spectators, independent of the garden portico behind the stage buildings, which has been already mentioned. Inside of that wall and portico the benches descended (for we suppose ourselves looking down on the

stage) in concentric semicircles, which diminished as they approached and embraced the protruding crescent of the orchestra. The curvature of the seat-rows thus inclined the faces of all the spectators towards the centre of the building, so that the terminating seats on the right and left were duly opposite to each other, like those of our boxes nearest the stage. The entire amphitheatre of seats was divided into belts or stripes by passages sweeping round them in profile, and again into wedge-like masses by flights of steps that radiated upwards from the lowest to the highest benches. Twelve feet lower than the lowest benches, yet still projecting into their convexity, came the crescent of the flat orchestra, which was never occupied by any spectators. In the middle of the basis-line of that orchestral crescent was the Thymele, a slight square elevation with steps, and a platform, which was the rallying point of the chorus. Around this thymele the dances of the chorus described a small circle, the one half of which was within the orchestral crescent towards the spectators, the other behind the thymele, and stretching nearly to the front stage. A part of the orchestra-ground therefore entered into the dromos. After inclosing the spectators and the interior orchestral crescent in one vast semicircle, the walls of the theatre ceased to describe a curve, and ran on straight to join the right and left extremities of the Paraskenia, or flanking buildings of the stage; of course they thus formed the two ends of the dromos, and the continuity of their masonry was interrupted only by the two grand and opposite entrances to the theatre. Those entrances, it is clear from Vitruvius, were covered above. The stage-ground, with its flanks, or paraskenia, formed a line as broad as the amphitheatre of spectators; but the stage itself was a trifle narrower than the orchestra, to which it was duly opposite. The level of the stage was the same as that of the lowest benches, consequently as many feet higher than the orchestra; but the whole wall of the stage-ground rose to the same height as the wall on the outside of the highest benches. To return to the stage—it was connected with the orchestra by stairs; for though the choral and stage-performers had a generally distinct locality, it is evident that there was a connexion in acting between the orchestra and the stage. The stage itself was twofold. One stage, called the Logeion, projected beyond the paraskenia, and, being meant merely for declamation, was constructed of wood, the better to reverberate the voice. Behind it, there was a

chasm for holding the roll of the curtain; for that disguise, though it was seldom used, was drawn upwards by the Greeks, and not downwards, as by us. Immediately behind the Logeion lay the Proskenion, or proper stage, which, having often heavy plastic scenery to support, was made of stone. From the building behind there were three entrances to the stage; and the rank of the characters was marked by the door from which they entered, the central and most superb one being allotted to royalty. A hall in the first floor of the stage-house contained the actors, whilst they stood ready to enter on their parts; and their dressing-rooms lay at its extremities. The back of the stage, as has been just mentioned, was not a mere wall, but a house of considerable height; and in like manner its flanks were buildings of several stories, in the apartments of which, nearest to the stage, were kept the machines for moving its scenery. But, as the building behind was insufficient of itself to indicate the locality of the piece, there was a line of decorations in front of it, which properly constituted the scene. Those decorations were either plastic imitations of objects, chiefly in wood, or paintings on canvass and boards. The under decorations were plastic, the upper were flat pictures. The scenery, both on the sides and in the middle, was shifted by machines, which are minutely discussed by Genelli, but which it would be foreign to my purpose to describe. In general, the Greek plays themselves show that there could not have been many changes of scene, and that the curtain was seldom necessary. But from the known fact, that the Greeks understood perspective, and from their anxiety to impress the senses, we may believe that the scenic effect of their stage was highly imposing. If Genelli be right, they spared not even the introduction of natural trees to adorn the landscape of Œdipus Coloneus.

Almost every device which is known to the modern stage was practised by the Greeks; and the dimensions, at least, of their theatres were favorable to illusion. Their Theologeion, or place of the conference of the gods, must have been an occasional scaffold issuing from near the top of the stage-building, and surrounded with a picture of clouds. Infernal spirits and phantoms ascended from the Charonic steps at the extremity of the orchestra farthest from the stage, and beneath the lowest seats of the spectators. By our sceptical imaginations, the impressions made on a superstitious people by such representations can be but faintly estimated; yet even a

modern fancy must be torpid, that, in reading Æschylus, is not electrified by the ghost of Clytæmnestra rushing in to awaken the Eumenides; and the grandeur of terror in spectral agency was certainly never made more perfect than where that poet invokes "the slumbering Furies and the sleepless dead."

The audience themselves must have formed no unimposing appearance. Of the place for myriads, the foremost belonged to the archons, the senate, the generals, and the high-priesthood of the state. Strangers were admitted during one of the festivals, and had their allotted seats. The knights had their station apart; and all the free citizens arranged themselves according to their tribes. The place for the youth was called the Ephebicon; and the women had distinct seats, though opinion, more than law, seems to have kept the more respectable class of them from the theatre.

V.

ON THE CHORUS.

From "Francklin's Preface to Sophocles."

We come now to an essential* part of the ancient tragedy peculiar to itself: whilst every other member of the building is universally admired, and industriously copied by modern architects, this alone hath been rejected and contemned as ungraceful and unnecessary. The chorus gave the first hint to the formation of tragedy, and was, as it were, the corner-stone of the whole edifice: as a religious ceremony, it was considered by the multitude with a kind of superstitious veneration; it is not therefore improbable that the first authors of the regular drama willingly gave way to popular prejudices, and for this, among many other reasons, incorporated it

* Aristotle ranks the chorus amongst what he calls parts of quantity, and places it after the exode.

into the body of the tragedy: accordingly, we find the chorus of Æschylus resuming its original office, reciting the praises of the local deities, demi-gods, and heroes, taking the part of distressed virtue, and abounding throughout in all those moral precepts, and religious sentiments, by which the writings of the ancients are so eminently and so honorably distinguished.

Various are the arguments that have from time to time been produced by the zealous partisans of antiquity, in favour of the tragic chorus, the principal of which I shall briefly recapitulate and lay before my readers, begging leave, at the same time, to premise that, whether a chorus is defensible with regard to the ancient theatre, and whether it should be adopted by the modern, are two very different questions, though generally blended and confused by writers on this subject; the former may perhaps be easily proved, though the latter be left totally undetermined. The ancients thought it highly improbable that any great, interesting, and important action should be performed without witnesses; their choruses were therefore composed of such* persons as most naturally might be supposed present on the occasion; persons† whose situation might so far interest them in the events of the fable, as to render their presence useful and necessary; and yet not so deeply concerned as to make them incapable of performing that office to which they were more particularly appointed, the giving proper advice, and making proper reflections on every thing that occurred, in the course of the drama;

* "A chorus, interposing and bearing a part in the progress of the action, gives the representation that probability and striking resemblance of real life, which every man of sense perceives and feels the want of on our stage; a want which nothing but such an expedient as the chorus can possibly relieve."

This is the remark of one of the most ingenious and judicious critics which our own age, or perhaps any other, ever produced: the reader will find it, with many others equally just, p. 118. of the first volume of a commentary and notes on Horace's Art of Poetry, and Epistle to Augustus.

† Thus in the Ajax of Sophocles the chorus is composed of the men of Salamis, his countrymen and companions; in the Electra, of the principal ladies of Mycenæ, her friends and attendants; in the Philoctetes, of the companions of Ulysses and Neoptolemus, the only persons who could with any propriety be introduced. The rest of this writer's plays, and his only, will stand the test of examination by the rule here mentioned.

for this purpose, a coryphæus, or leader, superintended and directed all the rest, spoke for the whole body in the dialogue part, and led the songs and dances in the intermede. By the introduction of a chorus, which bore a part in the action, the ancients avoided the absurdity of monologues and soliloquies; an error which the moderns have imperceptibly and necessarily fallen into from their omission of it: they avoided also that miserable resource of distressed poets, the insipid and uninteresting race of confidants (a refinement for which we are indebted to the French theatre), who only appear to ask a foolish question, listen to the secrets of their superiors, and laugh or cry as they are commanded.

But the great use and advantage of the chorus will best appear when we come to consider it in its moral capacity. In that illustrious period which may be called the golden age of tragedy, the stage was not only the principal, but almost the only vehicle of instruction. Philosophy applied to the liberal arts for their influence and assistance; she appeared in the theatre even before she dictated in the academy; and Socrates is supposed to have delivered many of his excellent precepts by the mouth of his favourite* poet: this sufficiently accounts for the sententious and didactic part of the ancient drama, for all that profusion of moral and religious sentiments which tires the patience and disgusts the delicacy of modern readers: the critics of those times were of opinion (however they may differ from our own in this particular) that the first and principal characters of the piece were too deeply interested in their own concerns, and too busy in the prosecution of their several designs and purposes, to be at leisure to make moral or political reflections: such, therefore, they very judiciously, for the most part, put into the mouth of the chorus; this, at the same time†, prevented the illite-

* Hence Euripides was called *ὁ ἐπὶ τῆς σκηνῆς φιλόσοφος*, "the philosopher of the theatre," "in iis," says Quintilian, "quæ a sapientibus tradita sunt, ipsis pæne par." With regard to Socrates, his friendship with this poet is universally known; *ἐδόκει συμποιεῖν Εὐριπίδῃ*, says Diogenes Laertius. The comic poets of that time did not scruple to ascribe several of Euripides's plays to Socrates, as they afterwards did those of Terence to Lælius and Scipio.

† Euripides being obliged to put some bold and impious sentiments into the mouth of a wicked character, the audience were angry with the poet, and looked on him as the real villain whom his actor represented: the story is told by Seneca. "Now if such an

rate and undistinguishing part of the audience from mistaking the characters, or drawing hasty and false conclusions from the incidents and circumstances of the drama; the poet by these means leading them as it were insensibly into such sentiments and affections as he had intended to excite, and a conviction of those moral and religious truths which he meant to inculcate.

But the chorus had likewise another office*, which was to relieve the spectator, during the pauses and intervals of the action, by an ode or song adapted to the occasion, naturally arising from the incidents †, and connected with the subject of the drama: here the author generally gave a loose to his imagination, displayed his poetical abilities, and sometimes, perhaps too often, wandered from the scene of action into the regions of fancy: the audience notwithstanding were pleased with this short relaxation and agreeable variety; soothed by the power of numbers, and the excellency of the composition, they easily forgave the writer, and returned as it were with double attention to his prosecution of the main subject:

audience," says the ingenious writer, whom I quoted above, "could so easily misinterpret an attention to the truth of character into the real doctrine of the poet, and this too when a chorus was at hand to correct and disabuse their judgments, what must be the case when the whole is left to the sagacity and penetration of the people?"

* The office of the chorus is divided by Aristotle into three parts, which he calls πάροδος, στάσιμον, and κομμοί: the parados is the first song of the chorus; the stasimon is all that which the chorus sings after it has taken possession of the stage and is incorporated into the action; and the commoi are those lamentations so frequent in the Greek writers, which the chorus and the actors made together. See the second scene of the second act of Ajax, in my translation; Philoctetes, act first, scene third; the beginning of the Œdipus Coloneus, together with many other parts of Sophocles's tragedies, where the commoi are easily distinguishable from the regular songs of the chorus.

† Neu quid medios intercinat actus
Quod non proposito conducat et hæreat apte.
Hor. *A. P.* 194.

This connexion with the subject of the drama, so essentially necessary to a good chorus, is not always to be found in the tragedies of Æschylus and Euripides, the latter of which is greatly blamed by Aristotle for his carelessness in this important particular; the correct Sophocles alone hath strictly observed it.

to this part of the ancient chorus we are indebted for some of the noblest flights of poetry, as well as the finest sentiments that adorn the writings of the Greek tragedians. The number of persons composing the chorus was probably at first indeterminate, varying according to the circumstances and plot of the drama. Æschylus, we are told, brought no less than fifty into his Eumenides, but was obliged to reduce them to twelve*; Sophocles was afterwards permitted to add three; a limitation which we have reason to imagine became a rule to succeeding poets.

When the chorus consisted of fifteen, the persons composing it ranged themselves in three rows of five each, or five rows of three, and in this order advanced or retreated from the right hand to the left, which is called strophe†, and then back from the left to the right, which we call antistrophe; after which they stood still in the midst of the stage, and sung the epode. Some writers attribute the original of these evolutions to a mysterious imitation of the motion of the heavens, stars, and planets; but the conjecture seems rather whimsical. The dance, we may imagine (if so we may venture to call it), was slow and solemn, or quick and lively, according to the words, sentiments, and occasion; and, in so spacious a theatre as that of Athens, might admit of such grace and variety in its motions as would render it extremely agreeable to the spectators: the petulancy of modern criticism has frequently made bold to ridicule the use of song and dance in ancient tragedy, not considering (as Brumoy observes) that dancing is, in reality, only a more graceful way of moving, and music but a more agreeable manner of expression; nor, indeed, can any good reason be assigned why they should not be admitted, if properly introduced and carefully managed, into the most serious compositions.

The chorus continued on the stage during the whole representa-

* The number of the chorus in the Eumenides was only fifteen: see Müller on the origin of this error in his Dissertation prefixed to that play, p. 53.

† It does not appear that the old tragedians confined themselves to any strict rules with regard to the division of strophe, antistrophe, and epode, as we find the choral songs consisting sometimes of a strophe only, sometimes of strophe and antistrophe, without the epode: the observing reader will find many other irregularities of this kind in a perusal of the Greek tragedies.

tion of the piece, unless when some very extraordinary* circumstance required their absence: this obliged the poet to a continuity of action, as the chorus could not have any excuse for remaining on the spot when the affair which called them together was at an end: it preserved also the unity of time; for if the poet, as Hedelin † observes, had comprehended in his play a week, a month, or a year, how could the spectators be made to believe that the people, who were before them, could have passed so long a time without eating, drinking, or sleeping? Thus we find that the chorus preserved all the unities of action, time, and place; that it prepared the incidents, and inculcated the moral of the piece; relieved and amused the spectators, presided over and directed the music, made a part of the decoration, and, in short, pervaded and animated the whole; it rendered the poem more regular, more probable, more pathetic, more noble and magnificent; it was indeed the great chain which held together and strengthened the several parts of the drama, which without it could only have exhibited a lifeless and uninteresting scene of irregularity, darkness, and confusion.

* As in the Ajax of Sophocles, where the chorus leave the stage in search of that hero, and by that means give him an opportunity of killing himself in the very spot which they had quitted, and which could not have been done with any propriety whilst they were present, and able to prevent it: on these occasions the chorus frequently divided itself into two parts, or semichoruses, and sang alternately.

† See his "Whole Art of the Stage," page 129. of the English translation.

VI.

ARISTOPHANES;
HIS HISTORY, CHARACTER, AND WORKS.

From "CUMBERLAND'S OBSERVER," No. 138.

> Ut templum Charites, quod non labatur, haberent,
> Invenere tuum pectus, Aristophanes.
> J. SCALIGER.

THIS is a eulogy the more honorable to Aristophanes, as it fell from Plato, the disciple of Socrates. If I were to collect all the testimonies that are scattered through the works of the learned in behalf of the author we are now about to review, I should fill my pages with panegyric; but this I am the less concerned to do, as the reader has a part of him in possession, which, as it is near a fourth of the whole man, he has more than the foot by which to measure this Hercules.

Both the parentage and birth-place of Aristophanes are doubtful: he was an adopted, not a natural citizen of Athens, and I incline to think he was the son of Philippus, a native of Ægina, where our poet had some patrimony. He was in person very tall, bony, and robust; and we have his own authority for his baldness; but whether this was as disgraceful at Athens, as it was amongst the Romans, I have not been anxious to inquire. He was, in private life, of a free, open, and companionable temper; and his company was sought after by the greatest characters of the age, with all possible avidity: Plato, and even Socrates, shared many social hours with him: he was much the most popular character in Athens, as the great demagogue Cleon experienced to his cost, not to mention Socrates himself: every honor that could be paid to a poet was publicly bestowed on Aristophanes by the Athenian people; nor did they confine their rewards to honorary prizes only, but decreed him fines and pecuniary confiscations from those who ventured to

attack him with suits and prosecutions: Dionysius of Syracuse in vain made overtures to him of the most flattering sort, at the time when Æschines and Aristippus, Socratic philosophers, were retained in his court, when even Plato himself had solicited his notice by three several visits to Syracuse, where he had not the good fortune to render himself very agreeable. The fame of Aristophanes had reached to the court of Persia; and his praises were there sounded by the great king himself, who considered him not only as the first poet, but as the most conspicuous personage at Athens. I do not find him marked with any other immorality than that of intemperance with regard to wine, the fashionable excess of the time and in some degree a kind of prerogative of his profession, a *licentia poetica:* Athenæus the Deipnosophist says he was drunk when he composed; but this is a charge that will not pass upon any man who is sober, and if we rejected it from Sophocles in the case of Æschylus, we shall not receive it but with contempt from such an accuser as Athenæus. He was not happy in his domestic connexions. He was blessed with a good constitution, and lived to turn above seventy years, though the date of his death is not precisely laid down.

Though he was resolute in opposing himself to the torrent of vice and corruption which overspread the manners of his country, yet he was far more temperate in his personal invective than his contemporaries. He was too sensitive in his nature to undertake the performance of his own parts in person, which was general with all the comic poets of his time; and he stood their raillery for not venturing to tread the stage as they did. Amipsias and Aristonymus, both rival authors, charged him with availing himself of the talents of other people, from consciousness of his own insufficiency. Their raillery could not draw him out, till his favorite actor Callistratus declined undertaking the part of Cleon, in his personal comedy of *The Knights*, dreading the resentment of that powerful demagogue, who was as unforgiving as he was imperious: in this dilemma Aristophanes conquered his repugnance, and determined upon presenting himself on the stage for the first time in his life. He dressed himself in the character of this formidable tribune; and having coloured his face with vermilion up to the hue of the brutal person he was to resemble, he entered on the part in such a style of energy and with such natural expression, that the effect was irre-

sistible; and the proud factious Cleon was stripped of his popularity, and sentenced in a fine of five talents by the knight's decree, as damages for the charge he had preferred against the author, touching his right of citizenship, which was awarded and secured to him by the same instrument.

Such was Aristophanes in person, manners, and character: as a poet I might refer the learned reader to his works, which speak so ably for themselves: they are not only valuable as his remains; but when we consider them as the only remains which give us any complete specimens of the Greek comedy, they become inestimable through the misfortunes of all the rest. We receive them as treasures thrown up from a wreck, or more properly as one passenger escaped out of a fleet, whose narrative we listen to with the more eagerness and curiosity, because it is from this alone we can gain intelligence of the nature of the expedition, the quality of the armament, and the characters and talents of the commanders, who have perished and gone down into the abyss together.

The comedies of Aristophanes are universally esteemed to be the standard of Attic writing in its greatest purity: if any man would wish to know the language as it was spoken by Pericles, he must seek it in the scenes of Aristophanes where he is not using a foreign or affected diction for the purpose of accommodating it to some particular or extravagant character. The ancient authors, both Greek and Roman, who had all the productions of the Athenian stage before them, speak of him with such rapture and admiration, as to give him a decided preference before all other comic poets, with an exception, as I believe, of Plutarch only, who brings him into comparison with Menander, and, after discussing their different pretensions, decides peremptorily for Menander.

The drama of Aristophanes is of a mixed species; sometimes personal, at other times inclining to parody: he varies and accommodates his style to his subject and the speakers on the scene; on some occasions it is elevated, grave, sublime, and polished, to a wonderful degree of brilliancy and beauty; on others it sinks and descends into humble dialogue, provincial rusticity, coarse naked obscenity, and even puns and quibbles: the versatility of his genius is admirable; for he gives us every rank and description of men in his scenes, and in every one is strictly characteristic. In some passages, and frequently in his choruses, he starts out of the or-

dinary province of comedy into the loftiest flights of poetry, and in these I doubt if Æschylus or Pindar have surpassed him: in sentiment and good sense he is not inferior to Euripides, and in the acuteness of his criticisms equalled by none: in the general purport of his moral he seldom, if ever, fails; but he works occasionally with unclean tools, and, like Juvenal in the lower ages, chastises vice by an open exposure of its turpitude, offending the ear, whilst he aims to mend the heart. This habit of plain speaking was the fashion of the times he wrote in, and the audience demanded and would have it. If we cannot entirely defend the indelicacy of his muse, we cannot deny but that a great share of the blame rests with the spectators: a dramatic poet cannot model his audience, but in a certain degree must of necessity conform to their taste and humour: it can be proved that Aristophanes himself laments the hard task imposed upon him of gratifying the public at the expense of decency; but with the example of the poet Cratinus before his eyes, who was driven from the stage because he scrupled to amuse the public ear with tawdry jests, it is not to be wondered at, if an author, emulous of applause, should fall in with the wishes of the theatre, unbecoming as they were.

His wit is of various kinds: much is of a general and permanent stamp; much is local, personal, and untransferable to posterity: no author still retains so many brilliant passages, yet none has suffered such injury by the depredations of time: of his powers in ridicule and humour, whether of character or dialogue, there might be no end to instances: if Plautus gives us the model of Epicharmus, he does not equal him; and if Terence translates Menander, his original does not approach him in these particulars: I doubt if the sum total of wit and humour in all their stage-lackeys would together balance the single character of Cario in the *Plutus*. His satire, whether levelled against the vices and follies of the people at large, against the corruption of the demagogues, the turpitude and chicanery of the philosophers, or the arrogant self-sufficiency of the tragic poets, cuts with an edge that penetrates the character, and leaves no shelter for either ignorance or criminality.

Aristophanes was author of above sixty comedies: the comedies which remain are not edited according to the order of time in which they were produced: there is reason to think that *The Acharnians* was the first of its author; it was acted in the last year of

Olymp. lxxxv. when the edict was reversed which prohibited the representation of comedies; and it is said that Aristophanes brought it out in the name of Callistratus the comedian.

It is generally supposed that we owe the remains of Aristophanes to St. Chrysostom, who happily rescued this valuable though small portion of his favourite author from his more scrupulous Christian contemporaries, whose zeal was too fatally successful in destroying every other comic author, out of a very numerous collection, of which no one entire scene now remains.

THE END.

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